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TWO THOUSAND QUESTIONS WITH ANSWERS ON MUSICAL HISTORY, ETC.

1091

Two Thousand Questions with Answers

ON

MUSICAL HISTORY, BIOGRAPHY, FORM, INSTRUMENTATION, AND KINDRED SUBJECTS.

BY

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WITH A PREFACE BY E. H. TURPIN, Esq., *Mus. Doc.*

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TO

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Preface.

TO gather knowledge from the records of the past, as embracing the formation of first principles and the development of other various arts and sciences, will ever continue to be the duty of all students. Quite apart from the natural interest which intelligent minds must take in the study of history, and inasmuch as theory is very closely the outcome of practice, and practice may exist independently of theory to a great extent, the student must contemplate and study the history of the art he practises, in order to learn the relative importance of practical laws and theoretical rules, the chronological order of their growth and the length of time they have survived their initial existence.

A still more important lesson to be gathered from the history of a given art, however, is the knowledge of idiomatic power, as distinguished from artificial elaboration and exaggeration. Much of the strength of the artist depends upon the acceptance of "idioms," which defying the ravages of time

as distinguished from a preference for "mannerisms," which may be only the fashion of a day.

To be complete, to have its perfect and full significance, a study of the history of Music, or of any other given art, should be made practical by reference to the works or specimens thereof in chronological order ; a process whereby the foundation may be recognised and built upon, and a natural order of individual progress largely set up by means of a knowledge of the order whereby human progress itself has been advanced.

Of such an intelligent study of art-history, need it not be considered absolutely an essential condition of the education of young students, it must in the end become an inevitable means of strengthening the intelligent grasp of art methods advanced students necessarily require in order to become fully equipped artists. So it is well that young students and candidates for the different examinations are encouraged to become acquainted with the outlines at least of the story of the art they are striving to master.

In music both producer and exponent alike gather mental power and salutary knowledge of the traditions of their art from the study of its history.

As far as the requirements of young students and candidates for all theoretical examinations extend, the *catechism form* of communicating historical knowledge of the art may be regarded as most useful, if not an absolutely indispensable method.

By this plan the student's interest is quickened, his mind informed, and his memory refreshed. Farther, the large amount of information thus supplied forms a substantial basis for the after and closer study of the history of music and kindred subjects which should continue throughout the expanding mental training and life work of every earnest student.

The plan of "Two Thousand Questions and Answers" in Musical History, &c., includes the Biography of Musicians, a method calculated to awaken a personal as well as an artistic interest in the subject, and in the Historical department dealing with the development of all technicalities of the art, and the growth of its forms, appliances and means: we have all questions and replies concerning Harmony and the several other departments of Musical Composition, including that instructive and interesting topic, "*Musical Architecture* or *Form*," and finally that almost equally important subject to modern students, "*Instrumentation*," as employed in

the works of the great composers is amply dealt with.

Copious Indexes enable all interested to use the work as an extensive *book* of *reference*, with a large amount of information placed ready to hand, as well as set forth in a most intelligible form.

E. H. TURPIN.

LONDON,
October, 1900.

To the Student.

AM very desirous that this book should become practically useful, therefore I hope that a few words of explanation as to its contents, and some advice to the student as to its use may be somewhat acceptable.

During a very long professional experience I have found that the "*Catechetical System*" of teaching any subject is the very best one for awakening the interest of the student, and at the same time it becomes a ready and a generally unfailing means of impressing the subject in its various bearings on the memory; for these reasons I have been led to adopt this system in my book.

In *Musical History, Form, Instrumentation*, etc., there are so many subjects for study, that it is absolutely imperative for the student to master *one thoroughly* before proceeding to another.

Each of the *five Indexes*, which has cost me a very large amount of labour and expenditure of time, will, it is hoped, be an assistance for this purpose, not only during the period of the student's present study, but also for his or her future reference.

For example, taking the subject "*Sonata,*" or that of "the *Pianoforte,*" there will be found in the *Index* of *Subjects,* and the *Index* or *table* of *Instruments,* a large number of references to the "Questions and Answers"; these should be turned up, and be read very carefully, at the same time notes should be made of any number of questions and answers to be studied more leisurely and attentively at a future time.

The *Biographical Index* or *Table* of *Musicians* I have tried to make as complete as possible, with due regard to the size and limits of the work. I believe it is readily admitted by most musicians that it is a very difficult task to decide as to correct dates in some cases, therefore all slight inaccuracies in that direction will, I hope, be forgiven.

In the *Index* of *Instruments* I have included a large number of foreign kinds, and I have attached short descriptions as far as can be ascertained; the words in brackets will indicate the nationality of each instrument.

The *Table* of *Dances* and *Dancing* will be found useful in a similar way, as giving the origin of each *dance,* and its particular *time* or *rhythm,* the numbers referring always (as in the previous indexes) to

a more detailed description, which may be found in the series of Questions and Answers.

The particular arrangement of these two previously named indexes, is, I believe, original, it being for the first time attempted. In nearly all works on musical history these subjects are invariably found mixed up with others, so that the student is often puzzled, and wastes much valuable time in separating them, whereas for successful study they should be most quickly and easily found.

The *Contents Index* gives a consecutive view of the subjects included in the work, and will at times be useful when turning to any *particular set* of Questions.

Finally, I may say that this book, as a whole, has been the outcome not only of the general reading of numerous works on Musical History, and of the hearing and studying the reports of lectures on music, but also of the taking of notes from time to time during many years of hard professional work. I now publish it, trusting that it may meet with the kind indulgence of the reader, that it may be a help to the private student, also to the one who may be preparing for any of the several public examinations held nowadays, and which are becoming year by

year more real and exacting, consequently demanding on the part of the candidate the greatest care in preparation, and the wisest direction on the part of the teacher.

Every sincere student finds that there is no "*Royal Road*" to the Divine Art of Music, either *practical* or *theoretical*, but that he or she will have to follow in the steps of the most renowned musicians of the past or present time; insomuch that they always united the greatest labour and diligence in their studies, with the most intense and exalted enthusiasm and love for their art. So, by all these means, coupled as they were in many cases with wonderful genius, they have secured for themselves those great and lasting honours, which we all feel they have so admirably deserved.

WALTER HARVEY PALMER,
L.Mus., T.C.L.

WESTON-SUPER-MARE,
October, 1900.

Musical History.

1. *What has been the first public use of music?*

   In Religious rites and ceremonies by nearly every people.

2. *What instances are there in Scripture of the music of the early Christians?*

   Acts xvi. 25, I. Cor. xiv. 15, &c.

3. *What was Pliny's charge, and who was it against?*

   That the Christians sung hymns to Christ as to a God.

4. *Is there any record of the early Christian Music?*

   None whatever.

5. *Of what origin is the music that is found?*

   Certain strains are found of great antiquity, no doubt of Hebrew or of Greek origin.

6. *At what time and at what place is there mention of a choir, and who by?*

   In the 3rd Century at Antioch. It is mentioned by Eusebius.

7. *In what way were the Choristers divided?*

   They were divided into two parts.

8. *When were the Psalms sung "antiphonally," and in whose time?*

   Between the 1st and 2nd Century; in Ignatius' time.

9. *What was the force of the decree of Laodicea, and when did it exist?*

It forbade the laity to sing in church; it existed about 315.

10. *What decree abolished the Capitoline Games, when was it made, and in whose reign?*

That made in 384, the reign of Theodosius Emperor.

11. *What was the effect of this decree on music and poetry?*

It sounded the knell of Pagan poetry and music.

12. *Who ordained the singing of the Psalms, Gloria Patri, Alleluia; and when?*

Damasus, in 384.

13. *What great Fathers largely patronised music?*

St. Basil, St. Ambrose, St. Chrysostom.

14. *When was Ambrose elected Bishop of Milan, and what was he justly called?*

In 374; he was called "Father of the music of the Western Church."

15. *Who influenced the early Christians as to their music?*

The Jews.

16. *By whom was Ambrose's reputation much obscured?*

By Gregory the Great.

17. *Who had the most difficult work, Ambrose or Gregory?*

Ambrose's work was far more difficult.

18. *What did Ambrose do?*

He selected from the complicated system of the Greeks, a set of scales few and simple, enough for the use of a very rude people.

19. *How did he re-name the tones? What was his system called, and where was it first introduced?*

He introduced the way of singing called the Ambrosian Chant; he reduced the modes to four, rejecting the old names, Dorian, &c, and substituted Protos, Deuteros, &c. The system was first introduced at Milan.

20. *Who called the modes "Tones"?*

Capella.

21. *Was the example set by Ambrose followed?*

Yes, by other churches, and it was sanctioned by public authority.

22. *How was the music of the Primitive Church sung?*

In several ways, viz.:

1st—The Psalms sung by *one* person only, all the rest listening.

2nd—Sung by *all;* this was called Symphony.

3rd—Alternately, the congregation divided into separate choirs called Antiphonary.

4th—One person reading 1st part of the verse, the congregation joining at the close called Responsaria; in the last women were allowed to join.

23. *What gave rise to the term Precentor?*

The latter, or 4th way of singing. *See* Question 22.

24. *How many kinds of music were there?*

There appear to have been two kinds, viz., "Plain Song," and a more solemn kind for the Hymns and Ritual.

25. *Who ordained the singing of the Anthem, and when?*

Siricius, in 384.

26. *Who ordained the singing of the Gloria in Excelsis, and when?*

Symmachus, in 507.

27. *Who extols the music of the Milanese Church, and where?*

Augustine, in his 9th book of Confessions.

28 *What befell music during the period from* 374 *to* 590.

From Ambrose's time to that of Gregory the Great, all the Ambrosian institutions fell into confusion; Rhythm was obliterated, and the Ambrosian Tones were nearly lost.

29. *What was the period of Gregory?*

550 to 604.

30. *What was his work?*

He collected all left of the work of Ambrose, and greatly added to it; to the already Authentic modes he added four Plagal, commencing a 4th below the Authentic.

31. *What did he call his work, and what is the origin of the term?*

The Antiphonary; a term borrowed from the East. *See* Question 22.

32. *What were all the kinds of Ecclesiastical music called?*

Gregorian.

33. *When were the square notes still used and now called Gregorian invented, and how long was it before they were used for Plain Song?*

They were not invented until nearly 600 years after Gregory's death, and then not used for Plain Song for nearly 200 years after this.

34. *How many letters for expressing musical sounds were used up to Gregory's time, and what change did he make?*

The Roman letters numbered 15; Gregory reduced them to seven, and used smaller letters for the next octave, double letters for the double octave, etc.

35. *How was the Ambrosian system practised?*

It consisted of four modes; it is very uncertain how it was practised, no doubt alternately. The whole service seems to have been very irregular.

36. *Who ordered a reformation, how was it effected, and what was introduced?*

Theodosius ordered the Pope Damasus to reform it, and Hieronymus also helping, he formed a new ritual, introducing the Psalms, Epistles, Gospels, Gloria Patri, and Alleluia.

37. *What did Gregory especially invent and institute?*

He examined and arranged all the music for the service; instituted an academy for singers; built two houses and endowed them; added to the service, Prayers, and Kyrie eleison, etc., both taken from the Greek Liturgy. He increased the tones from four to eight, calling the new ones Plagal. Having adjusted the modes, he invented the Canto Fermo, or fixed song.

38. *Was his system favourably received?*

Yes.

39. *What did Gregory do with the Tetrachord system, etc.?*

He rejected it, and adopted the Octave system. He named the seven sounds of the scale after the first seven letters of the alphabet.

40. *What did the scale consist of in his time, and how was it altered?*

It consisted of two octaves—the lower one had capitals, the next above had small letters. Eventually a third octave above was added. Four notes were attributed to Guido, one to his pupils, two remaining were added still later.

41. *Did Gregory add the Greek γ? If not, who did so?*

No, he could not have done so, for Odo had used it as the lowest note in his Enchiridion, nearly a century before.

42. *Was his system wholly used? What kind of notation was adopted?*

Only partially used. Some wrote on lines varying from seven to 15, placing dots like modern crotchet heads on them, but not using the spaces; others used the spaces only, but placed words instead of dots.

43. *Was there another system? If so, what was it?*

Yes, by using points, accents, hooks and strokes, written over the words shewing the height or pitch of the note.

44. *Was this difficult for the singer, and how was it altered?*

The singer could not tell which note to take. A Red line was then drawn over and parallel to the words of the text. The marks were written above and below it.

45. *What was a farther improvement?*

The use of two lines—red for F, yellow for C. This only left three notes to go between, viz., G, A, B.

46. *What did Guido D'Arezzo do to complete this last invention, and when?*

He extended the number of lines by drawing one line under F, and another between F and C, thus making four lines which has always since been used for Gregorian music. About 1020 this was accomplished.

47. *What was done with regard to the Ecclesiastical Tones, and what court was often disturbed about them?*

Their preservation was a source of great anxiety. The Court of Rome was often resorted to by the Princes of Europe respecting them.

48. *When did the Latin Tongue cease to be spoken?*

It ceased in Italy about 587.

49. *What was the result of the treatises of Guido and others?*

The Cantus, or fixed song, was rendered familiar even to children.

50. *Who was contemporary with Gregory, and what office did he hold?*

Isidore. He was Archbishop of Seville.

51. *What was his treatise called, and what is there so remarkable in it?*

It was called "Sententiæ de Musicæ." In it we find the earliest mention of harmony.

52. *How many kinds of harmony are named, and what were they?*

Two kinds—Symphony, a combination of Consonant intervals: and Diaphony, a combination of Dissonant intervals.

53. *Where did Choral music originate?*

It had its rise in Antioch, and from thence spread through Greece, Italy, France, Britain, Spain, Germany, and at length throughout all Christendom.

54. *When was it introduced into Britain?*

When Austin the monk arrived here to convert the people, singers attended him. The Roman Pontiffs jealously watched its progress.

55. *How was the Cantus received by the Clergy, and why is the true era of Cathedral music about the year* 679?

When Gregory sent the Cantus Gregorian by Austin into Britain, the Clergy fought against it, and the work to establish it cost a slaughter of 1200. It was not till 50 years after, when Vitalianus sent Theodore the Greek to fill up the vacant see of Canterbury, that the Clergy of this island could be prevailed to celebrate the Paschal Solemnity, or to admit the Cathedral service required by the Romish ritual; nor did they do so willingly until the Pope, nine years after, sent the principal singer of St. Peter's, who taught the Britons the method of singing, so that the true era of Cathedral music in England is about this date.

56. *What is the date of the first church at Westminster and St. Paul's?*

610.

57. *When was Cambridge University founded, and when Oxford?*

Cambridge about 626, Oxford about 886.

58. *When did all opposition to Church music cease?*

About the 8th Century, and Church music was unopposed for seven centuries.

9. *How did the Cantus fare in France?*

Pope Adrian, having got Charlemagne Emperor of the West, ordered that the Cantus Gregorian should be used in the Gallic Church. This caused Roman and French singers to quarrel in 787, but it led to its being established at Metz and other places.

10 *Where was the Cantus Gregorian cultivated most diligently?*

At Rome.

11. *Where was the Choral Service first introduced?*

At Canterbury Cathedral. It was first confined to the churches of Kent. When Theodore arrived and settled in that see it spread over the whole kingdom.

12. *Who invaded Kent and with what result?*

Ethelred. He destroyed the Cathedral. Putta then went about the country teaching the church song.

13. *How long after Gregory was it before another musical genius arose?*

Four centuries.

14. *Who was this musician, when born, and where located?*

Hucbald, born 840. He was Monk of St. Armand, Diocese of Tournay, Belgic Gaul.

15. *What did he write, and what was its peculiarity, and who received the dedication?*

He was the author of a poem on "Baldness." Every word in each line commenced with the letter C. It was dedicated to Charles the Bald of France.

16. *When did Hucbald die?*

In 930.

67. *Did Hucbald leave any work behind him? If so, what may be gained from it?*

Two of his treatises give a very good idea of the music of his time.

68. *Was Harmony known much before this time? If so, where?*

It is very certain that a kind of Harmony had appeared in Italy, and made its way into the Church long before this, even before Gregory or Ambrose's time.

69. *What source was it derived from?*

Decidedly "Northern," for the inhabitants of North Europe have known different instruments capable of producing several sounds at once.

70. *What were the instruments used?*

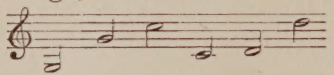
Harps, Guitars, Russian Goudok. The bridge was flat; all the strings must have sounded at once.

71. *How was the Russian Goudok tuned?*

2nd string 5th from 1st. 3rd an octave.

72. *What was the British Crwth like, and how tuned?*

It had six strings, tuned thus:—



6th 5th 4th 3rd 2nd 1st string.

The two thickest strings were drones or bourdons, whose pitch was unalterable save by tuning; but the other four admitted of every variety of intonation possible without shifting the hand.

73. *Why was this instrument in its construction so connected with early harmony?*

Because the bridge being flat, all the strings were necessarily struck with the bow at the same time and afforded a perpetual succession of chords.

4. *Where are examples of similar instruments seen ?*

In Mediæval MS. and Sculpture they are constantly to be found.

5. *What instruments were known before* 1400 ?

The Lute, Cittern, Flute, Fiddle, and the Bagpipe.

6. *What is the probable origin of the Crwth or Crowd, and what did it eventually give rise to ?*

Hawkins says "It cannot be carried farther back than Leland." No doubt, it is the origin of all fidicinal instruments.

7. *Is it peculiar to Wales ? Where may a representation be seen ; and in whose reign ?*

It is not peculiar to Wales. There is a figure of this instance (similar to the one generally given) in Melrose Abbey. This Abbey was built in the reign of Edward II.

8. *Where may a representation of the Anglo-Saxon Fiddle be seen, and what is there peculiar about it ? Was it often shewn thus ?*

In Strutt's "Sports and Pastimes." It has the bridge omitted. It was often thus shewn in early days, and even in books of the 16th Century.

9. *Why had Fiddles bent sides, and in what century are they thus shewn ?*

They were so constructed to be held between the knees, and are so formed and held in sculpture of 12th Century.

10. *When is the long neck found ?*

In the 13th and 14th Centuries.

11. *Was the use of the bow known to the Ancients ?*

No.

82. *What were the earliest instruments played with the bow?*
The Crwth (or Crowd) and Fiddle.

83. *How early is the Crowd mentioned as an English instrument, and who by?*
By Venantius, an Italian Poet, about 570. "Let the British Crowd sing." *See* Questions 76, 77.

84. *What is the earliest drawing of the bow?*
Fetis says, it is in a MS. of 9th Century.

85. *When did the name Violin first appear?*
It was first used as a name for the instrument, about the 4th year of Queen Elizabeth, 1561.

86. *Who is said to have been the inventor of "Music in Consonance," and how early was "Symphoniac" music known?*
By some it is attributed to Guido. Symphoniac music was known in the 8th Century.

87. *Who mentions some, and what did he call it?*
Bede. He called it Descant.

88. *Why is Harmony and Architecture so similar?*
Because the earliest mention of it by Isidore being a little subsequent to the 1st Barbarian Invasions of the South of Europe, we thus are indebted to the same people for Harmony and Architecture of the Middle Ages.

89. *What was Hucbald's Diaphony or Organum?*
It consisted of two Parts:—The Melody, or "Vox Principalis"; and the Part added, or "Vox Organalis."

90 *How was the Principalis accompanied?*
In several ways:—with the Octave above or below and the 5th above; 4th above; 4th above and 5th below; 5th above and 4th below.

1. *How could it have been endured, and how performed?*

   The different intensity of the parts must have rendered them endurable. In the middle ages most likely the Congregation sang the Principalis and a few voices only the Organalis.

2. *Was the Organ now in use?*

   Yes, in several churches. Winchester Cathedral had one.

3. *When was an Organ presented, and who to?*

   In 766; by the Emperor Constantine to King Pepin.

4. *When was the Organ introduced, and who by?*

   Its introduction is ascribed to Pope Vitalianus; he was created Pope in 633.

5. *Were instruments used earlier, and by whom?*

   Yes. St. Ambrose joined instruments of music with the public service at Milan, and this became the practice of other churches.

6. *Where may Symphoniac music possibly have originated or had its rise?*

   At the Monastery of Weirmouth, in Northumbria. John the Arch chanter resided there.

7. *What was the greatest Musical name of the Middle Ages?*

   Guido Aretino, born 990, died 1050.

8. *Where and when was this great man first heard of, and what may he be justly called?*

   Heard of first in 11th Century, and was resident in the Benedictine Monastery of Pomposa, between Ferrara and Ravenna. He was said to be the "Father of All Music Masters."

99. *What were his great peculiarities as a teacher?*

He was the first teacher who really showed any comprehension of what were the practical difficulties of music—and he brought science to bear on musical art.

100. *What difficulties did he especially grasp?*

That of "Hearing with the Eye," and "Seeing with the Ear."

101. *How did he train his choristers?*

His system was very expeditious. He used an old Latin hymn for the purpose of teaching his pupils Solmization.

102. *What was the result of his using this melody?*

It was attended with great success, and such as he never dreamed of, namely, the "Solmization by Hexachords." This was only abandoned in this century.

103. *What are the syllables still called?*

Solfeggi.

104. *Did Guido invent Symphoniac music?*

No, but most likely Counterpoint.

105. *What do all Guido's inventions relate to?*

To the Melopœia. There was then nothing to distinguish the length of sounds.

106. *Had the Greeks any signs to denote length?*

This is not known; the ancient Rhythmopœia is lost.

107. *Did Guido invent the stave?*

It is attributed to him, but this is considered false by some.

08. *How are all his examples written?*

With the old Roman letters.

09. *How long had the stave existed before, and what instances may be named?*

It existed long previous to Guido, for in 850 (Pope John XXII.) there is one of two lines. Galilei gives a diagram of Musical punctuation on a stave of seven lines used long before Guido's time; after this a stave of 10 lines. Kircher gives also several of eight lines.

10. *How far does this carry the stave back?*

To 950, 40 years before Guido's birth.

11. *What were Guido's improvements in relation to the stave?*

He invented the placing the points between the lines, and extended the stave to four lines. Also the clefs; and for denoting the initial letters of each Hexachord he used two colours—yellow and red—for the lines.

12. *How many kinds of music were there in the Middle Ages?*

Two kinds, Sacred and Secular.

13. *What was the difference between them?*

It was very strongly marked.

14. *What did the old writers call measured music?*

Cantus Mensurabilis.

15. *What kind of music then existed?*

That which was almost "Timeless."

16. *Where do we find specimens?*

A great deal has descended to us in the Latin Service Books.

117. *What is a good example?*

The Prose of Montpelier, MS. of 10th century.

118. *Was this the only kind of music of the Middle Ages?*

No, the people had their rude music, and there was that of the Troubadour and Trouvere.

119. *Are Time and the Time Table contemporaneous inventions or discoveries?*

No, for our tonality existed long before it was acknowledged by the theorists of Modern Times.

120. *What do we find in every country of great antiquity?*

That "Time and Rhythm" must have existed, for "National Melody" is found everywhere.

121. *Why do we suppose that Time and Rhythm is very ancient?*

On account of the great and universal custom of Dancing.

122. *Do any MSS. exist to prove the antiquity of National Melody, and where?*

Yes, there are some of the 9th century in the Imperial Library, Paris, containing 18 Latin pieces, also of the 10th century; there is a song about Otho III. Emp. Germany. Of later date they are very plentiful, and more easily deciphered!

123. *Who wrote a grand work, and what may be quoted from it?*

Coussemaker. In his magnificent work there are among others, the following: 9th century, "Lament for Abbe Hug"; 10th century, Convivial Song, "Invitation to Dinner"; 13th century, Dance Tune.

4. *What was there peculiar in these old melodies?*

The first two did not show any means of fixing the "exact pitch or length," these were to be measured by the quantity and accent of the syllables placed below.

5. *Is there any measure of time by any scientific writer before the 11th century?*

No.

6. *What old poetry was set to regular measures?*

The Runic Poetry, and Songs of the Bards.

7. *What new form of musical art appeared after Guido's time, and how soon was this after his death?*

At the end of the 11th century, or within 50 years after Guido's death, Descant appeared, or the art of sustaining one sound while others equal in length progressed.

8. *What was Descant?*

It consisted of extempore singing in 4ths, and 5ths, and octaves, either above or below the plain chant.

9. *What did it originally imply, and how did it improve?*

It only first implied 2 parts; it advanced, however, considerably by the end of the 9th century; we then find specimens of harmony in 3 or 4 parts.

10. *What was Descant when reduced to writing?*

Counterpoint.

11. *When Descant appeared what must naturally have pre-existed?*

Musical proportion.

132. *What celebrated treatise appeared, and who wrote it?*

The first treatise on the Cantus Mensurabilis written by Franco, of Cologne.

133. *What did Franco invent?*

New concords, and a system of notation which was in use for centuries.

134. *What year is supposed to be the date of Franco's invention?*

About 1060.

135. *What did Burney say of Franco?*

That he was superior to Guido.

136. *Who invented signs to denote length?*

Franco, and not Jean de Muris, according to the best authorities.

137. *What came first into use about this time?*

Notes; also the signs for the sharp, flat, and the natural.

138. *Is Franco's epoch settled?*

No, he is placed by some in the second half of the 11th century, the second half of the 12th century and the beginning of the 13th century; and some say there are two of the same name.

139. *In Franco's time what kind of music existed?*

Counterpoint even of 5 parts was written; the harmony however was of the most rigid kind imperfect concords being classed as discords.

140. *Who were the earliest writers on Counterpoint?*

Franco, Marchetto, Jean de Muris, Tinctor. (See index of Musicians.)

1. *What is now understood by Descant, and what did it formerly mean?*

   The High or Soprano Part; formerly it meant Counterpoint.

2. *How did the change come to pass?*

   Thus, the given immovable song was called Tenor (*Tenus*, held).

   The voice added to this was called Discantus or Counter Song.

3. *How did the old composers place the Counter Song; what term did it give rise to; and what early instances are there?*

   Custom led them to place the Counter Song always higher than the Cantus Firmus, hence the term "Counter Tenor" still applied to the Alto Voice.

   Compositions exist of far later date in which the C. Fermo (usually a Chorale) is given to the Tenor.

4. *What happened when the parts became more than "two," and what new names arose?*

   The newly added part was called "Bassus," or Bass, and that one higher than the Tenor "Altus," or high.

5. *What was still retained for the highest part, and what new term came into use?*

   The name Discant was left for the highest part and a new term was necessary for the whole composition, and hence "Counterpoint" was used.

6. *What is a very early example of Counterpoint?*

   The one showing any artistic work is by Dufay, 1360.

7. *Who next wrote Counterpoint, and what advance was made?*

   Okenheim and Josquin du Pres; the advance was slight, more in the independence of the vocal parts.

148. *What was to a certain extent foreshadowed in their compositions?*

The 4 parts entered in their works one after the other like those in a "fugue," but the real invention of Fugue came far later.

149. *Who wrote Counterpoint in the 16th century; what may be said of it; and what was then first used?*

Orlando di Lasso, Palestrina, Allegri; considerable advance was made in harmony; Inversions and Suspensions were used, but rarely the chord of the 7th.

150. *In the 17th century what advances were made, and by whom?*

In the 17th century we have Carissimi, Benevoli, Scarlatti, Caldara, Astorga, Durante, Marcello. In their works we have more solidity and greater variety of rhythm.

151. *What very much influenced their harmony?*

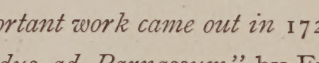
The Opera which was just commencing.

152. *What important work came out in 1725?*

The "*Gradus ad Parnassum*" by Fux, giving rules for Counterpoint.

153. *What was the scale of Pythagoras like?*

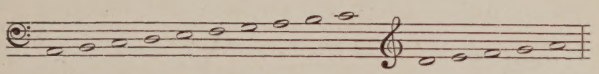
It was established by him on mathematical principles; a certain succession of 8 sounds were taken, divided into 2 similar halves called Tetrachords:



This was known as the "Lyre" of Pythagoras.

4. *What improvement was made by Aristoxenus on the system of Pythagoras; what may be said of him; and what is his date?*

In course of time other sounds were added, until in the time of Aristoxenus, who was the earliest Greek writer on music of which we have any knowledge, B.C. 340, the Greek scale consisted of 15 sounds, each of which had a distinct name thus:



5. *What were the next improvements?*

Later still the shorter scale came into use, but in several forms; thus arose the modes named after the Greek people who used them—Dorian, Phrygian, Lydian, Æolian, Ionian, &c.

6. *What great theorists afterwards made improvements?*

St. Ambrose and St. Gregory.

7. *Did musical notation improve by the end of the 11th century?*

Yes, there must have been great improvements.

8. *What is the date of the first specimen of Descant?*

The 11th century.

9. *How did the practice of Descant probably originate?*

No doubt from the Choral service, the difference in pitch between the boys' and men's voices, and that of the organ must have induced it.

10. *What was the greatest step in music?*

None so great as from "Organum" to Descant.

161. *What is there peculiar about the last years of the 12th century and the beginning of the 13th?*

It is one of the most marvellous epochs in the history of civilisation. We have the 2nd, 3rd, 4th, and 5th Crusades; the apogee of Papal power and Monastic influence; the invention of the Pointed Arch; the poet musicians of Provence, N. France, and Belgium; the adoption of Musical Notes, the Time Table, and of Descant.

162. *What is this period specially the epoch of?*

The work of the first period in musical history may be said to have been then achieved.

163. *What is the date of the second period in the history of Modern Music?*

From about 1400 to 1600.

164. *When did Organs become common in Europe?*

In 826.

165. *At the commencement of 10th century what was the state of learning, and what great buildings were commenced?*

Learning flourished throughout Europe. In France, especially, mathematics and the arts were much cultivated. The Abbeys of Corbies, Rheims, and Cluny were the great seminaries of the country, and produced many eminent men.

166. *At the middle of the 11th century what was the order of worship?*

It was not settled; every Cathedral church adopted its own.

167. *Which use was the most popular?*

That of Sarum; the origin of this use is variously accounted for.

8. *What curious custom then existed?*

There were several, one was that of electing a boy bishop.

9. *Where did an affray take place, and for what reason?*

At Glastonbury. On account of the "uses" then employed; this caused the "Sarum use" to become popular.

10. *What educational movement took place in France at beginning of* 12*th century?*

Seminaries and schools were established and great attention was given to the sciences. The new arrangement scarcely comprehended music.

Lectures were however given in the University of Paris, but more on practice than on theory.

11. *What took place at York, and for what reason?*

Great dissensions, through wishing to retain certain uses; an affray took place in 1190.

12. *What was extensively practised in* 12*th century?*

Descant.

13. *What was adopted, and what signs were used?*

The pitch and length of a note, the flat and sharp were used.

14. *What had died out by this time?*

Diaphony.

15. *What was the nearest approach made in Rome to music by the Pope's best singers, and up to what date?*

Faux Bourdon and extemporaneous Descant, and this up to 1377.

16. *Where is there a good description of Faux Bourdon?*

In Hawkins' History of Music.

17. *Was the use of discords known before* 1326*?*

No.

178. *Where is this use of Discords first mentioned?*

In an anonymous author's tract in Cottonian MS

179. *What was Prick Song?*

Written Descant.

180. *What was Plain Song?*

Extemporaneous Descant.

181. *To the middle of the 13th century who were most proficient in music?*

The Clergy were by far the most proficient, as a knowledge of harmony and singing was an essential part of the clerical instruction. But instrumental as well as vocal music was also well known to the laity.

182. *Up to what date is there very little known of the music and instruments of the laity?*

Up to 1300.

183. *Who formed a separate class of musicians at the beginning of the 13th century?*

The Dechanteurs, or Harmonisers.

184. *What musician next demands attention?*

Adam de la Hale, called a Trouvére.

185. *When was this man born, and what did he compose?*

In 1240, he composed the first comic opera "Robin and Marion," and died in 1285.

186. *What system was allowed to remain without innovation up to the beginning of the 14th century?*

The ancient Rhythmopæia, or the science of Rhythm in connection with sounds or music.

87. *What term was first used at beginning of* 14*th century, and who by?*

The term "Contrapunctum," by Jean de Muris.

88. *What was this man called?*

The greatest musical theorist of the 14th century, and he was supposed to be an Englishman notwithstanding his name.

89. *What did the middle of the* 14*th century produce?*

The first music in 4 parts.

90. *What was this music called, and who wrote it?*

It was a Mass, by Machault, performed at the coronation of Charles V. of France, in 1350.

91. *Where may a good idea be gained of the music of this century?*

In Chaucer's works; they are full of allusions to the music of this time.

92. *Did the ballads of the time contain any allusions to music?*

Yes, there were frequent histories, and allusions to chivalry and the chase.

93. *What art was then much practised?*

Dancing.

94. *What is the oldest Dance tune?*

Sellinger's round, traced to Henry VIII.'s reign.

95. *What instrument was much perfected in this century?*

The Organ.

96. *Did music attain much perfection at this time?*

Yes.

197. *What instruments were introduced into the several churches in the 15th century?*

Organs.

198. *How did the Cathedrals and Collegiate churches arrange, and particularly with regard to the Singing-men?*

There were endowments of several kinds.

199. *What were there at this time besides the musical confraternities?*

There were Stipendiary priests who sung Masses, etc.

200. *What nation greatly prospered in the 14th century?*

The Belgians; it was the great epoch of Belgian prosperity.

201. *By what nation was music much cultivated?*

By the Flemings.

202. *Who controlled all music before the Reformation?*

All Church music throughout Christendom was subject to the Pope's control.

203. *What musicians visited Rome in the last years of the 14th century, and what important music was carried there?*

Several Belgian musicians; they brought with them the first Masses seen there in Counterpoint.

204. *Who invented Canon?*

Guillaume Dufay; he was the first representative composer of the Netherlands period.

205. *When was Dufay born, and when did he die?*

Born about 1398, at Chimay. Choir boy at Cambrai about 1410, Member of the Papal Choir 1428, Canon of Cambrai 1450, and died there in 1474.

106. *Was Dufay celebrated as a composer?*

No; he was much influenced by Dunstable, and was supposed to have been the first who used secular tunes as Canti Fermi instead of the old Ecclesiastical Plain Song; and the earliest specimen of Canon is attributed to him.

107. *Who invented the Cantus Figuratus?*

John Dunstable.

108. *Who came next to Dufay?*

Ockenheim. Born 1415; he greatly improved Imitation; he was more known as a teacher than as a composer; he died 1513.

109. *Who was Ockenheim's pupil, when was he born, and what did he do for music?*

Josquin Du Pres, probably born about 1460. He was one of the first to discard the Canti Fermi, and use his own subjects; he began his career as a singer in the Pope's Chapel, but afterwards became Chapel Master to Louis XII. of France.

110. *In what way were musicians of the 14th and 15th centuries considered?*

They were claimed as common property.

111. *What was the result of Du Pres' visit to Rome?*

His visit was most important to Musical History, and it was made during the pontificate of Sixtus IV.

112. *Was there much music in Italy at this time?*

Very little.

113. *To what part of the world was music confined?*

Almost entirely to North Europe.

214. *When was the ruin of the Greek Church completed, and what was the result?*

At the sacking of Constantinople by the Turks in 1453; libraries were destroyed; very little of the Greek music therefore remains.

215. *What important work did Du Pres write, and with what result; where is this given?*

He wrote a Quartett with a 4th Part called the Vox Regis, also a Mass on "Lascia fa remi" (part is given at length by Hawkins, 323, 324).

216. *How did he succeed at Court; in his distress what did he do?*

When waiting for a small benefice promised him, he was reduced to indigence, and he composed first the mass to the words "Lascia fa remi," and afterwards set an anthem to "Memor esto verbi tui servo tuo"; he then tried "Portio mea non est in terra vivantium"; this was irresistible, and having obtained his benefice he composed another anthem, "Bonitatem fecisti cum servo tuo, Domine."

217. *Did he succeed?*

Yes, with Louis XII. of France.

218. *Did he become popular?*

Yes, his popularity extended and he became the idol of Europe.

219. *What did Josquin du Pres first perceive with regard to music?*

That music should appeal to the ear as well as to the eye.

10. *What music was very popular at this time; who published a vast deal, and where?*

Belgian Music; Petrucci published a quantity at Venice in 1502.

11. *Who were Josquin du Pres' pupils and where located?*

At the latter part of the 15th century, Tinctor, Garnier, Hycart, all three Belgians, at Naples, were his contemporaries. Gombert, his pupil, Chap. Master to Emperor Charles V.; Mouton, his pupil, Chap. M. to Francis I., etc., etc. (See index of musicians.)

12. *Where may a good idea of English music of 15th century be gained?*

From the description of Edward IV.'s household and also that of the Duke of Northumberland.

13. *How did Richard III. encourage music?*

He was liberal to his musicians; and his chief anxiety was to increase the already splendid establishment of the Chapel Royal.

14. *What did he do with regard to the Chapel Royal?*

He empowered John Melyneck to seize children and men.

15. *How did music succeed in Henry VII.'s reign?*

When the Wars of the Roses came to an end in 1485, music began to be much cultivated. Many payments were made to musicians, and Henry VII.'s love of music must have been great.

16. *Did he like music to accompany him?*

Yes, in every town he was attended by minstrels and waits, and he had a large musical establishment.

227. *Where may be seen specimens of music composed at this time?*

In the Library of Magdalen College, Oxford, there is a MS. book containing compositions by the eminent musicians in Henry VII.'s reign; these may be mentioned: Dr. Fairfax, Sheryngham, Turges, Newark, and others.

228. *Did Henry VIII. appreciate music? Mention some of the musicians in his reign.*

Yes, he was not only a great patron of the art, but also a composer. The musicians then were Taverner, Redford, Johnson, Shepherd, White, Tye.

229. *What was an indispensable accomplishment in those days?*

Singing at sight; the king set a good example in this direction, and every gentleman was supposed to be accomplished in this art.

230. *What proclamation was issued in* 1533*?*

One to suppress the so-called "fond books," ballads, rhymes, etc.

231. *Did this make much impression; what was written connected with it?*

It made very little impression; Sternhold's versification of the Psalms was supposed to have been written at this time.

232. *How were ballads written, and how did they succeed?*

They were written as a weapon against the Reformation; an act was passed to suppress them.

233. *Why are printed ballads of this time scarce?*

For the reason of so many having been suppressed.

234. *When was the first collection of songs in* 3 *or* 4 *parts printed; is it now extant?*

In 1530; a bass part only now remains.

5. *What great city demands our attention in the 16th century?*

Rome.

6. *When was a regular music school opened there?*

Not until 1540, notwithstanding so many Belgian masters visited and taught in Italy in the last years of the 15th and first years of the 16th centuries.

7. *What was the result of the Belgians' instruction?*

Many Italians had profited by it.

8. *Who was one of these, what was he celebrated for, and in what school was he trained?*

Constanza Festa, member of the Sistine Choir, at Rome. He was the creator of the Madrigal, and was trained in the Belgian School.

9. *When and where was his Te Deum performed?*

At the election of every new Pope for more than 300 years at Rome.

10. *What were the first essays towards music printing?*

Those examples which occur in Franchinus' works, published at Milan.

11. *How were these printed?*

Not from types with a character cut on each, but from blocks or in masses, with a variety of characters engraven thereon.

12. *What nation brought letterpress printing nearer to perfection, and at what time?*

The Germans improved on this last method, and greater perfection was arrived at about 1500.

13. *Who is said to have introduced the engraving of music into England?*

Nicola Matteis.

244. *Who were Giovanni and Paula Animuccia?*

They were brothers, and were very celebrated.

245. *Who associated with them, and with what result?*

St. Filippo Neri; this gave rise to the Oratorio.

246. *What did Neri do, and who was he?*

He caused (in order to allure young people) hymns songs, etc., to be sung by one or more voices among these were dialogues, etc. He was th founder of the "Congregation of the Oratorians.

247. *Did this system improve, and give rise to anythin important in the 17th century?*

Yes, each year these entertainments improved unt at last Oratorios were invented.

248. *What was the Society formed by Neri called?*

La Congregazione dei Padre déll Oratorio (fro "*orare*," to pray).

249. *What were the compositions of Animuccia called?*

Laudi Spirituales.

250. *What was the first work like the modern Oratorio, w wrote it, and when was it first performed?*

"La Rapprasantasione di anima e di Corpo," b Cavalierè, performed at Rome in 1600, and appears to have been suggested by the pe formances which had been given in the Orato of Santa Maria, in Vallicella at Rome. Th accompaniments were for harpsichord, doub lyre, double theorbo, and two flutes.

251. *How was this work performed?*

It was represented by action on a stage in th Church, with scenery and costume.

52. *Who wrote the Recitatives?*

In his Operas and Oratorios they were written by Peri, who with Caccini is said to have invented Recitative.

53. *Were any other similar works written?*

Not any remarkable until that by Stradella in 1670.

54. *Which was Stradella's best Oratorio?*

St. John the Baptist.

55. *Who came next as an Oratorio writer?*

Carissimi.

56. *When was he born, and when did he die?*

Born at Rome 1604, died 1674, at Rome.

57. *What are his best Oratorios?*

The Judgment of Solomon, and Jephtha, besides two others, Jonas and Baltazar. All these contain remarkable choruses, etc.

58. *What composer afterwards borrowed from Carissimi?*

Handel.

59. *What was there specially to note in Carissimi's music?*

He gave great importance to the stringed instruments, and made his basses move freely.

60. *Who collected his works, and where may they be seen?*

Dean Aldrich; they are now in the library of Christ Church, Oxford.

61. *Who came next to Carissimi? Give the date of his birth and death.*

Allesandro Scarlatti; born 1659, at Trapani, died 1725, at Naples.

262. *What was first tried by him?*

The accompanying of the voice in singing a Recitative by a stringed quartett.

263. *Who afterwards followed this plan?*

Leonardo Leo (1694—1746). Born and died at Naples.

264. *Who was considered a great Contrapuntist?*

Caldara. He was Vice-Chapel Master to the Emperor Leopold. His two Oratorios, entitled "Guiseppe," 1722, the other "Il Re de dolore," were fine productions.

265. *Who were the melodists of this period?*

Johann Hasse (1699—1783) and Pergolesi (1710–1736).

266. *Who was another melodist, and what was he noted for?*

Jommelli (1714—1774). He was the last of the Italian Oratorio writers.

267. *Why are the Opera and Oratorio similar in many respects, and who first used the term Oratorio?*

Because both were born and nourished in Italy; the first to use the term Oratorio was Francesco Balducci, in a published work.

268. *Who afterwards developed the Oratorio into its highest form?*

The Germans. Heinrich Schutz was a good writer; his Oratorio of "The Resurrection," and his "Passion," according to the four Evangelists, and his various settings of the Psalms, prove this.

269. *How did the German Reformers of the 16th century behave towards the Oratorio?*

They encouraged its introduction into the Churches.

10. *What was done in the German Lutheran Church in the way of music?*

Oratorios were performed with instrumental accompaniments, and chorales were given for the people to join in.

11. *Where is there a good example of this?*

In Bach's "Passion."

12. *Who were the Oratorio writers that succeeded the foregoing?*

Handel, Stanley, Arne, Worgan, Arnold, Haydn, Beethoven, Spohr, etc. Arne's most successful Oratorio was Judith, 1773.

13. *Who opened the first music school in Rome?*

Goudimel.

14. *When and where was this man born?*

He was a native of Besançon, now in France, born about 1510. He was a man of great culture.

15. *What was the earliest account of him?*

Nothing was known of him previous to 1540.

16. *How long did he live in Rome, and what was his fate?*

He resided in Rome 15 years, and he was a victim at the massacre of St. Bartholomew.

17. *What did Goudimel write?*

Masses, motetts, and he set the Odes of Horace.

18. *Who was his celebrated pupil?*

Palestrina.

19. *Give the date of Palestrina's birth and death, and where born.*

Born at Palestrina near Rome 1515, died 1594.

280. *What did Palestrina do at the ages of* 16, 27, 30 *?*

At 16 he entered Goudimel's School. At 27 he was appointed master of the boys, and chapel master of the Vatican Basilica. At 30 he gave his first publication to the world, dedicated to Pope Julius III., who appointed him singer to the Pontifical Chapel.

281. *Who turned Palestrina out of the Pontifical Chapel and why ?*

The so-called severe Paul IV., because Palestrina was married; he was made then Master of the choir of St. John's, Lateran; this was exchanged for the church of St. Mary Magdalene, and this he held from 1561-1571. On the death of Animuccia he again took office in St. Peter's; he lost his wife in 1580.

282. *What was the music of this period like ?*

It was of great breadth and dignity, but this was more the result of the musicians' calculation than impulse.

283. *In what style did musicians write ?*

Always on known themes.

284. *How did this style at last degenerate ?*

The musicians did not confine themselves to sacred words, but secular words were confused with sacred.

285. *What kind of musical artifice was used ?*

There was great exaggeration of "Contrapuntal artifice," and "Canon" constantly occurred.

286. *What was said of the theorists ?*

That "much learning had made them mad."

287. *When was all this censured ?*

At the Councils of Bâle and of Trent.

8. *What was done at the Council of Trent as to music?*

Decrees were delegated to eight persons who were singers in the Pope's Chapel.

9. *What was the effect of these decrees?*

Any "Mass or Motett" containing profane or secular words was forbidden.

0. *What was the result of all this?*

All music built on secular themes was banished from the church, and thus nearly all music was interdicted, and all models were lost.

1. *Who were suggested as models?*

Constanzo Festa, and Palestrina.

2. *Whose genius particularly attracted attention?*

Palestrina's; he wrote very largely, masses, motetts, hymns, lamentations, madrigals, all for voices unaccompanied.

3. *How many masses did he write?*

Three.

4. *What was the fate of the 3rd; what was it called, and why?*

The third settled the vexed question and secured sacred music to the Church Catholic. It established a type which through three centuries remains, and it was called "Missa Papæ Marcelli" as a tribute of gratitude to Pius IV.

5. *When was this mass first performed?*

In 1565. During the pontificate of Pius IV., and it was performed in his presence.

6. *Who set some of Palestrina's motetts to English words, and what were they called?*

Dr. Aldrich; one is given in Hawkins' History which is set to "O God, Thou art my God." Another, by Doctor Bonus, set to "We have heard with our ears."

297. *How did Palestrina succeed after this?*

It was a grand starting point for him, he showe enormous fecundity of genius; the world did no repay him; his life was one long and sever struggle for bare existence.

298. *What was the date of this period?*

1550 to 1600.

299. *What nation united with the Flemings in mus soon after Palestrina's style was introduced, an what did that nation do?*

The Italians learned from the Gallo-Belgians al that could be taught them, and then becam wiser than their teachers.

300. *What particular style did the Italians fall in with Mention some of the previous madrigalists.*

The composition of madrigals; Willaert was th first writer of madrigals; he also wrote for a doubl choir at St. Mark's, Venice. Verdelot was a cor temporary; Arcadelt published several sets a Venice in 1558; Constanza Festa also wrot madrigals and they were included with Verde lot's and Arcadelt's collections. (See index musicians for dates.)

301. *What musician next claims attention?*

Orlando di Lasso.

302. *What are the dates of his birth and death, and wh was his special work?*

Born at Mons 1520, died 1594, at Munich; in mus he surpassed his countrymen; his famous wo was a setting of seven Penitential Psalms; ve curious effects were there attempted.

3. *Who were the Italian musicians of this epoch?*

The Brothers Nanino, Anerio, Giovanni Gabrielli. (See index of musicians.)

4. *Whose name was so important as connected with the madrigal?*

Luca Marenzio. Born at Coccaglia, 1556, died at Rome, 1599. He was a great writer of madrigals.

5. *What is the term "madrigal" derived from?*

Some say from "Martegaux," "mandra" (a fold for cattle), "madre gala," "alla madre." The last seems to be the most likely.

6. *Was the madrigal taken up by the English soon after its introduction?*

No, many years elapsed before the English composed madrigals.

7. *Who appear to have been the first English composers of madrigals?*

Bird and Yonge, although there were some earlier attempts; for example, Edwards (1523-1566) composed "I'm going to my lonely bed," but the first series of the Musica Transalpina by Yonge, in 1588, seems to be the beginning of real madrigal writing in England.

8. *To what words were madrigals composed before* 1583, *and who altered this style?*

A madrigal to any other than Italian words was not known, until an Englishman, in 1583, translated some Italian into English.

9. *Where may be seen a picture confirming this?*

In Oxford; Dr. Heather is represented with a book in his hand, with "Musica Transalpina" written on it.

310. *When was another selection of madrigals published and what soon took place?*

Another selection with an English translation was published in 1590, and this encouraged the English to write their own words.

311. *Who published the first collection, and when?*

Morley in 1594; but in 1593 he published a set of Canzonets; in 1595 a set of Ballets; in 1597 his Introduction to Practical Music.

312. *What followed these last named?*

In 1597, some by Yonge, Kirbye, Weelkes. In 1598 some by Morley, Wilbye. In 1600, Wilbye 2nd set. In 1599, Bennet, Farmer, Youll, Ward, Este, and Orlando Gibbons (see index of musicians) were madrigalists.

313. *What great collection was published, and what caused it?*

The "Triumphs of Oriana," by Morley, in 1601, dedicated to Queen Elizabeth. All the musicians of the time endeavoured to excel in celebrating the beauty and virtue of their queen; this collection of 25 madrigals was very celebrated.

314. *Were many madrigals composed from* 1550 *to* 1600*?*

Yes, nearly all composers attempted this style of composition.

315. *What was the most prolific period for madrigals?*

From about 1570 to 1610; some hundreds of collections were then printed.

316. *When did Marenzio publish his book of madrigals, and how many madrigals did he write?*

From 1587 to 1601 Marenzio published nine books, he composed nearly 1,000 madrigals.

7. *What may be learned from all this wonderful fecundity in musical composition?*

It shows that music was most extensively cultivated at this period.

8. *Who had great influence in Protestant Germany?*

Luther. Johann Walther was his great friend. We may credit Luther with an important share in starting the music of the Reformed Church, and he brought out the first Protestant Hymn Book in 1524.

9. *Who especially favoured music in Catholic Germany, and who was a celebrated conductor there?*

At Munich, Duke Albert of Bavaria maintained a large choir and orchestra in his Chapel, and music was greatly cultivated. Orlando Lasso was conductor.

0. *What may be said as to Madrigal singing in James I.'s reign?*

It declined so fast that few collections were published after 1610; no doubt masques and entertainments then took public attention.

1. *How did music succeed in Elizabeth's reign?*

It was in universal cultivation and esteem.

2. *What were the usual accomplishments?*

Reading music and singing at sight.

3. *What instruments were found in every house?*

Viols for all, especially for visitors.

4. *What were the instruments in the barbers' shops?*

During the 16th and 17th centuries they were the Cittern, Gittern, Lute, and Virginal.

325. *Which of these instruments was the most common, and why?*

The Cittern, because it was most easily played.

326. *What was the Cittern like, and how was it tuned?*

It was in shape something like an English Guitar. It had four double strings tuned to G, B, D, E Treble stave or the corresponding intervals; there were no rules for pitch unless the Citterns were to be used in concert.

327. *What was the peculiarity in tuning the Cittern?*

The 3rd string was tuned lower than the 4th.

328. *What was the difference between the Cittern and the Gittern?*

The Cittern was strung with wire instead of with gut; it was also smaller in size.

329. *What instrument was very popular, and what is it now superseded by?*

The Lute; it is now rare and quite superseded by the Guitar.

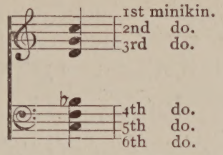
330. *How many frets had the Lute, and how were they made?*

For accompanying the voice it had 8 frets; the frets were made by tying cords dipped in glue round the finger board.

331. *How many strings had it, and what was there peculiar about the head?*

It had 6 strings, or rather 12, 5 at least being doubled. The head receded almost at a right angle.

. *How was it tuned, and who was a great writer for it?*

Usually thus

In 1676 Thomas Mace brought out his work "Musicks Monument"; this was very celebrated. The second part treats on the lute.

. *How were Lute strings valued?*

They were presented to ladies as New Year's gifts

. *What was the shape of the Virginal?*

It was like the square piano.

. *What strange custom had the barbers?*

They hung out at their doors the teeth they extracted, tied to lute strings.

. *What kind of music was at this time very popular abroad?*

Popular tunes were the rage—masses were written on them and sung at the Pope's Chapel.

. *What kind of music was now sung everywhere?*

Ballads by all classes.

. *What instrument was also very popular, and with whom?*

The Harp, for as minstrelsy declined it was the common resource of the blind, and towards the end of Elizabeth's reign harpers were proverbially blind.

339. *What kind of singing was now very popular?*

Part singing, especially Rounds, Roundelays and Catches; these were general throughou England in the 16th and 17th centuries.

340. *What kind of part singing was used in th "Mysteries" and earliest plays?*

Instead of Ballads, part singing in "Canon."

341. *What classes of people sung in part?*

Tinkers, Blacksmiths, Servants, Clowns, etc.

342. *What kind of comic part music was very much in us towards the latter part of the 17th century?*

Catches.

343. *What pastime was very popular?*

Dancing.

344. *What sort of termination had songs?*

That called a "Burden," or Refrain, similar to th modern chorus.

345. *What is the word Chaconne derived from, and why?*

From "cieco" blind, because it was endless like blind man's song.

346. *When was the word introduced into France, and b whom?*

By Vestris the elder.

347. *What was the result?*

Gluck was much irritated at its being introduce into "Iphigenia in Aulis."

348. *What is the word "Minuet" derived from?*

From "minutus," its steps being a little drawn ou

. *When was the Minuet introduced into England, and by whom?*

By the Marquis of Flamareux, who danced it at the court of Charles II. in 1676.

. *What is the "Gavotte" derived from?*

From "Gavots," a race of Mountaineers from Briançon.

. *What is the "Pasacaille" derived from?*

It is of Spanish origin; it was executed to the tune of "Pasa calle," or an air "running through the streets."

. *In what time was the Pasacaille written, and how did it differ from the Chaconne?*

In Triple time; it was of a more sentimental character than the Chaconne.

. *What was the Saraband?*

A slow majestic dance in triple time, of Spanish origin.

. *What was the Gigue?*

A French Dance—from "gigot" and "gigoter."

. *What was the Seguidilla, and what were the corresponding terms in Italian and French?*

A dance in Triple time. The Italian was "Corente," the French "Courante."

. *What was the instrument called a Cittole?*

It was similar to the Psaltery, viz., a little box across which 10 or 15 strings were stretched.

Who mentions the Cittole?

Chaucer, in his "Knight's tale," speaks of Venus thus: "A cittole in her right hand had she."

358. *What musicians extensively used Cittoles; when were these instruments used, and what were the players of them called?*

Those of Edward III., in his reign; they were called "Cittolers."

359. *What celebrated musician sojourned for some time in Poland?*

Luca Marenzio.

360. *What may be said as to the great executive skill of the continent?*

It was entirely dependent on Italian Masters.

361. *What school was greatly declining?*

The Gallo-Belgian.

362. *When did the "German school" begin its existence?*

Not until after the 16th Century.

363. *When did the "French school" commence?*

In the 2nd half of the 17th Century, and then by an Italian.

364. *What may be said about the "Spanish school"?*

Of it we now know next to nothing.

365. *What nation showed at this time great individuality in its music?*

England.

366. *What was there so interesting about the music of England in the 16th century?*

We sang and played "our own music."

367. *Who were the great sacred music writers of the 16th century in England?*

Tallis, Farrant, Byrd, Batten, Bevin, etc.; the latter published a "Shorte Introduction to the Art of Musicke" in 1631. (See index of musicians)

3. *Who were the madrigalists in the 16th century?*

Morley, Ward, Wilbye, Dowland, Kirbye, Bennet, Weelkes; Wilbye was a most celebrated writer; he wrote many madrigals in 1598, and so did Weelkes in 1599. (See index of musicians.)

). *Who was so celebrated for performance and composition, and what office did he hold?*

John Bull, born 1562, died 1628; he was the first Gresham Professor—an organist of universal fame—and he wrote many compositions for the Virginals.

). *Who was the great genius in all styles of music?*

Orlando Gibbons, born 1583, died 1625.

. *Who was the great Part Song writer, and for what besides was he celebrated?*

Dowland, born 1562, died 1626, a noted performer on the lute. In 1597 he published the first set of the beautiful "Songs or Ayres of four Parts"; this was a very marked advance in the music of that period.

Why has England become so musical?

Because of her "insular position"; this has greatly favoured music, and made the English composers rely more on themselves.

. *When dates are compared, what is found with regard to English music?*

That English musicians are really the precursors, not the followers, of those of other nations.

. *What complaints were made with regard to the music of 16th century time, and what Council interfered?*

Great clamours were made against the Church Service, and the "Council of Trent" passed in 1562 resolutions touching Church music, that gave great power to its enemies.

375. *How did this controversy go on as the Reformatio advanced?*

It increased greatly.

376. *What did the Clergy siding with Wickliffe seem desire?*

They were for rejecting music as vain and unedifying.

377. *What was the result of the work of the thirty-tw Commissioners appointed under the statutes of Henr VIII.?*

They allowed singing, but banished all figurat music.

378. *Was secular music much practised in England befo 1600?*

No, England was very much behind in this; an not till 1600 did the English masters emulate th Flemings or Italians in the composition madrigals.

379. *What kind of music was popular?*

Songs and Ballads with easy tunes were practise by all classes; they did not represent the poets

380. *Who were the Poets at the time?*

Chaucer, Barbour, Langland, Gower, and Skelton

381. *What were the Service Books of this period like?*

They were very costly, the characters were so con stantly fluctuating, they were different in eac century, and they did not assume a settled for until "printing" came in.

382. *What celebrated madrigal writer composed the fir Burial Service?*

Morley, born 1557, died 1604.

Why was the service of the Church in such great danger of being banished in Mary's reign?

The Protestants being terrified by persecutions did not attend to the Romish Ritual, and when once persuaded that the worship of that Church was idolatrous, they did not care whether the service was sung or said; thus the choral service seemed likely to be banished, had not Henry VIII. made great provision for it.

Who were the great Theorists of the 6th, 7th, 11th, 14th, and 15th centuries?

In the 6th and 7th centuries, Bede; 11th, Cotton; 14th, Hothby; 15th, J. Dunstable.

What great Englishman flourished in the 15th century, and what was absurdly attributed to him?

John Dunstable; he so influenced the art that Counterpoint was attributed to him, and he has been called the Father of English Contrapuntists."

Why is it so difficult to compare our secular music with that of other nations?

Because so very little is preserved.

Did we excel in Melody or Harmony?

In Melody we seem to have had the greater advantage.

When was the term Sonata first used?

At the commencement of the 17th century.

What was peculiar about the Sonatas of that time, how many movements had they, and who wrote them?

They had but one movement, and were simply airs; Frescobaldi's, Frohbeger's, Kuhnau's Sonatas, etc., are of this kind.

390. *What came next to these early Sonatas, and what w the second movement composed of?*

Pieces with two or more movements came nex As a Canzona the second movement consist of a dance tune, such as a Pavan, Allemande, Courante.

391. *What suggested a number of movements?*

The changes of Time.

392. *What was this kind of early composition called?*

"Suite des Pieces."

393. *What composer wrote in this style, when, and wh were the several movements called?*

Couperin wrote a Suite des Pieces in 1713; it is C minor. There is an Allemand, 1st and 2 Courante, Saraband, Gavot, and lastly a Minue These Suites were sometimes styled "Ordres Couperin also wrote a most invaluable book call "L'Art de touches le Clavecin" in 1717.

394. *How many movements were there in a Suite, what this at last become, and what was retained?*

They varied between 5 and 7 for many yea gradually they lessened in number, and came 3 or 4, the "minuet," as a dance, was retained.

395. *What composer added a fourth movement to the Su what was it called?*

Beethoven. He called it "Scherzo," the wo means 'a jest,' he used it sometimes with a without the minuet.

396. *Was he the inventor of the Scherzo?*

No.

7. *Who had used it before, and where ?*

Haydn in his Quartetts, and Bach in a Suite had previously used a movement called a Scherzo. (See 420.)

8. *What were Sonatas called up to* 1770, *and what other terms were used ?*

Ayres; other terms were Consorts, Lessons, Fantasies or Fancies.

9. *What does Hawkins the historian say about these terms, and what came into use afterwards ?*

He says, they were disused about the middle of 17th Century, when new forms came into fashion, such as "Sonata di Chiesi," and "Sonata di Camera.

0. *What was the Sonata evidently founded on when Hawkins wrote this ?*

On the Canzona style.

1. *What composition may be instanced as an example ?*

Frescobaldi's Canzone, published 1634, consists of only one movement in Fugal style.

2. *What does the word Canzona mean ?*

A short song, in which the music is more important than the words.

3. *What were the earliest compositions to which the term Sonata was applied, and when were they written ?*

They were some by Graziani, Cesti, Colonna, and others of the 17th Century. (See index of musicians.)

. *Who is supposed to have written on these models, and with what result ?*

John Jenkins no doubt brought these compositions to London, and afterwards on these models wrote in 1660, "12 Sonatas for 2 Violins and Bass."

405. *What may be said of these?*

That they were the first compositions of the kind by an Englishman.

406. *Who is erroneously said to have been the first writer of Sonatas?*

Biber; he composed a set of Sonatas, and was a great violinist; born 1638, died 1698.

407. *When did his works appear, and how long was this after Jenkins?*

Not until 1681, twenty years after Jenkins.

408. *What Englishman composed* 12 *Sonatas in* 1683, *and who came after him?*

Purcell. The first set was published in 1684, the second by his widow, 1697, the Golden Sonata is in the second set. After him came Lully, Pachelbel, Buononcini, Corelli, Kuhnau, etc. Kuhnau was Bach's predecessor as Cantor of St. Thomas' School, at Leipsic, and he wrote both Sonatas and Suites.

409. *How many movements had Kuhnau's Sonatas, and was there any second subject?*

Three movements, but there is no sufficiently marked subject to suggest a second theme.

410. *What was chosen as the concluding movement of the Suites, and is it at all like the modern ending?*

The Gigue; its leading character accords more with the modern Sonata form than with any other.

411. *What great master wrote* 30 *Sonatas, and what may be said of them?*

Scarlatti; and here we have another step to fix the style; each has two movements.

12. *Who invented the Arpeggio Bass, and in his Sonatas what do we find?*

Alberti; we find the first approach to the modern Sonata form. In his "8 Sonatas, per Cembalo," 1737, each has 2 movements, and nearly each movement has 2 definite subjects.

13. *What may be said of* 5 *out of* 8 *of Alberti's Sonatas, and what is their date?*

The Sonata form is strictly observed in the first movement and often in the second, and there are few compositions either for voices or instruments of better construction, and of earlier date than those of his written in 1737.

14. *What great genius watched the gradual development of the Sonata form, and occasionally used it?*

Handel, born 1685, died 1759.

15. *How are his Suites written with regard to the subjects?*

Some of the movements have first and second subjects, while others have only a single subject in each section.

16. *What parts in his Operas are written almost in the Sonata form?*

Some of the Songs.

17. *Has he used the Sonata form in any Sacred Work?*

In the Messiah, in the air, "I know that my Redeemer liveth." If his second subject had appeared in the Dominant Key first and had marked the close in B major as end of first section, nothing more would have been wanting.

18. *What great German Composer may next be instanced as feeling the influence of the Sonata Form?*

Johann Sebastian Bach, born 1685, died 1750.

419. *Where does he shew this influence?*

In his Clavier Uebung Op. 1, containing Six Suites, in various keys, published singly between 1726 and 1730.

420. *What peculiar movement does he give, and what time is it written in?*

In the third Suite in A minor, he gives a movement called a "Scherzo," it is in Duple Time (see 397).

421. *What is there again peculiar in the third Book of second Set?*

There is a minuet in B minor, which instead of having a second minuet in relative major (as per custom) has a "Trio" in B minor.

422. *What occurs here for the first time?*

No doubt the earliest use of the word *Trio.*

423. *What other composer is said to have been the first to have used the Sonata Form systematically?*

Emanuel Bach, born 1714, died 1788.

424. *Who wrote contrasted movements in* 1741 *?*

Schobert, born 17—, died 1767.

425. *What may his writing be said to anticipate?*

It is perfectly individual, and more like anticipations of Haydn, Mozart, than of Bach.

426. *How did the word Fantasie originate, and what composers used it the earliest?*

The word Fantasie (modern Fantasia) came into use at the time of Gibbons and Este, who wrote many so called.

Who published Sonatas after Jenkins, and what was used for the first time?

Purcell and Locke. In Locke's Sonatas we have the first instance of the words Violins and Viols being used together, viz., "A Consorte for 3 Viols or Violins."

Where may be found a very early instance of Trio being mentioned as a third part?

Sir John Stainer in his Dictionary gives a Rondo composed by Jer. Clarke in 1700, called "Round O Minuet," where evidently the third part is called a Trio, because of its third place, not because it was for three instruments.

Was a Concert of Music known in 16th century, what existed like it?

No. There were Fantasies for Viols.

What was a "Sonata di Chiesi"?

It was for the Church Service, it generally consisted of (1) a slow movement; (2) a canzona or fugal movement; (3) a short slow movement; (4) a lively movement.

What was a "Sonata di Camera," and what was it succeeded by?

A variety of Airs, Allemande, Courant, Saraband, etc., and generally a lively Giga to end with. It was succeeded by the Concerto or Sonata in 4 Parts.

What is the earliest intimation of music in parts?

That by Santa Maria in 1570.

Who was the first Stipendiary Organist?

Leonard Fitz Simon, of Trinity College, Oxford, about 1580, at 20/- the year.

434. *Were there any endowments for Organists ?*

None, not even in the reigns of Edward VI. Mary.

435. *Which country, Italy or England, has paid the mo attention to its old masters ?*

England.

436. *Who composed the first Opera, and what was it calle and where performed ?*

Some say Peri, in 1594: the words were b Rinuccini; but there is evidence to show that Musical Drama by Claudio Merulo was performe in 1574 at Venice.

437. *Who invented Recitative ?*

Peri. It was greatly improved by Monteverde.

438. *Who next composed Operas and what were they calle*

Monteverde composed "Orfeo" and "Arianna" 1607. The latter is almost lost. These we written for the marriage of the Duke of Mantua son. Monteverde imparted to the opera a mu more pronounced form.

439. *What was the distinguishing feature of music James I.'s reign ?*

The rapidly increasing cultivation of instrumenta especially such as could be played in concert.

440. *What became of the more learned kind ?*

That of madrigals, motetts, etc., declined.

441. *What kind of music had undivided sway in Eliz beth's reign, and what was the instrumental mus of that period like ?*

Vocal music; instrumental music was confined Solo Performances and used as accompanimen to the Voice.

42. *When did a great change thus take place, and what did Morley and Holborne do?*

In 1599. Morley printed a first book of Consort lessons for 6 instruments to play together, Anthony Holborne a collection of Pavans, Galliards, and airs in 5 parts.

43. *How were these works arranged for instruments?*

Morley's for Treble Lute, Pandora, Cittern, English Flute, Treble, and Bass Viol; Holborne's for Viols, Violins, or for wind instruments.

44. *What was the difference in describing the sets of madrigals in Elizabeth's and James's reign?*

No set of madrigals printed during the reign of Elizabeth was described as "apt for viols and voices," it was then fully understood they were for voices only.

45. *How was this altered in James's reign?*

From 1603, when James ascended the Throne, they were always described as "Apt for viols and voices."

46. *What kind of compositions were then produced, and who wrote fantasies for viols?*

Some appeared in 5 parts, and then Orlando Gibbons wrote for Viols in 3 parts.

47. *How many strings had Viols, and what did a chest consist of?*

They had 6 strings with frets for the fingers. A chest consisted of 3, 4, 5, or 6 different sizes, one for Treble mean, Counter Tenor, Tenor, and perhaps two for Bass.

448. *Why were old English musical instruments made of several sizes?*

So that a player might take any of the 4 parts to fill up the harmony.

449. *What was broken music?*

An old term for stringed music.

450. *How were musicians treated by families of rank, and up to what period?*

They were well paid up to the time of the Protectorate.

451. *What was the result of so many taking to music in the 16th Century?*

So many embraced it as a profession, that England overflowed with musicians.

452. *What did very many musicians do?*

They travelled abroad; some settled there.

453. *Name some of them?*

Dowland the Lutenist, J. Phillips; Cooper spent much of his time in Italy, and was called Coperario.

454. *Who was Coperario, and who were his pupils; what did he write?*

An Englishman by birth (Cooper); he flourished about 1600; he taught music to James I.'s children, and wrote Fantasies for Viols.

455. *Were there many Italian singers in England, and how was the Italian music known?*

Very few; the Italian music was chiefly known by the madrigal.

How was Sacred music treated in the reign of James I.?

As is seemed to savour of the Popish Mass, it was strictly prohibited.

Why did the English musicians who went abroad have their music printed there?

Because in England the "right of printing" was a monopoly.

Who held the monopoly of printing, and for how long?

Tallis and Bird from 1575 to 1596, after them Morley kept it.

How were musicians treated in London in James I.'s reign?

Each ward of the city had its musicians.

At what festivities was music largely used?

At Weddings.

Who sung at Funerals?

The Blue Coat Boys.

Why did all musicians wear coats or cloaks?

After the Act of Elizabeth which rendered all minstrels wandering abroad vagabonds, all itinerant musicians were compelled to wear cloaks with some nobleman's badge or arms on them.

What took place with regard to ballads in James I.'s reign?

They were first collected together and called "Garlands."

How many musicians were employed in the Court masques?

As many as 60 to 80.

465. *What form did these masques very much tend develop?*

That of "Recitative."

466. *Who first invented Recitative in England?*

It seems to be one Lamiere, an eminent musici and painter of James I.'s reign.

467. *What did the introduction of Recitatives lead to, a what was very fashionable at the latter part Charles I.'s reign?*

Italian music, scarcely anything else was heard.

468. *What kind of musicians was neglected in James I reign?*

Those of the household, and very little favour w shewn to any but Coperario and Lamiere.

469. *What was the style of the music of the 16th Centur*

The music of this time derives not the least me from the words, the authors seem not to have h any idea of the power of music when united wi words.

470. *What monarch in this century shewed great affecti for music?*

Edward VI., especially for that of the Choral Servic

471. *Who wrote a book to establish 12 modes?*

Glareanus, born 1488, died 1563.

472. *What caused the Ancient modes to be revived?*

The translation of the works of the Greek ha monicians.

. *How did this affect music?*

At the beginning of the 16th century there was scarcely a hymn or mass but was formed on one of these modes.

. *How did Choral Singing fare in Mary's reign?*

In her reign no one ventured to speak against it.

. *When was the Singing of the Litany, Venite, etc., countenanced, and in whose reign, and who was music master of Edward VI.?*

In 1547, in the reign of Edward VI. Christopher Tye was Edward VI.'s music master. By Cranmer's guidance, the Protestant movement then progressed.

. *What did the Metrical Psalmody of the Calvinists and the Anthem originate from, and what did it give rise to?*

The Venite and other Hymns being allowed, another statute legalised the Psalms or Prayers taken from the Bible other than those directed by the Liturgy; this admitted the metrical Psalmody of the Calvinists and the Anthem.

. *What was the effect of Queen Elizabeth's injunctions?*

She seemed to declare a medium between the abuses of music on the one hand, and the restraints, which were put upon it by the Reformation, on the other.

. *What caused the retention of the Choral Service?*

The zeal of the Princes under whom the Reformation began.

479. *Why is it difficult to find any relics of music at time of, and before the Reformation?*

On account of the great havoc made in Libraries that time.

480. *Who was the first musician of note after the Reformation?*

John Marbecke; born 1523, died 1591.

481. *What were his great works?*

The Cathedral Service was originally framed him, and the Preces, Suffrages, Responses, e are to this day his.

482. *What may be said as to his life?*

He suffered much during Mary's reign, a narrowly escaped martyrdom.

483. *Who was Tye, when born, and who were his pupils.*

Christopher Tye was brought up in the Cha Royal, born 15—, and was teacher of Edwa VI., and probably of the other children of Her VIII.; he died 1572.

484. *What celebrated work did he write, to whom did dedicate it, and where was it sung?*

He wrote a musical setting of the "Acts of t Apostles," dedicated it to Edward VI., and it w sung many times in his chapel.

485. *Did it succeed? What did he next write? Ment one of his works.*

No. He next wrote anthems; there is a ve beautiful one of his, "I will exalt Thee."

486. *Who was Tallis, and to whom was he Organist?*

Thomas Tallys, or Tallis, was born 1520, a flourished about the middle of the 16th centu He was organist to Edward VI., Henry VII Mary, and Elizabeth. He died in 1585.

7. *What kind of music did he write?*

Principally music for the Church.

8. *Who joined him in publishing a celebrated work, and what was it called?*

William Byrde, born 1538, died 1623. The Cantiones Sacræ.

9. *Who granted an injunction, and especially for this work?*

Queen Elizabeth granted Tallis and Byrde a patent for printing it.

10. *What is a very celebrated composition by Tallis?*

The Song or Motett of 40 parts.

11. *When may the Third Period in Musical History be said to commence?*

About 1600.

12. *How far does this Period extend?*

To about 1750.

13. *What is the relation of this Period to the second and fourth?*

In entering upon it we seem to step as it were on a bridge connecting the second with the fourth.

14. *Is there much difference between the music of the second and fourth Periods?*

Yes.

15. *What kind of music prevailed in the second Period and was it of many styles?*

Only one kind, and that was Vocal, but it was of two or three styles very little unlike.

496. *What kind of Music was that of the Fourth Period?*

There were two kinds, "Vocal and Instrumental, each of which branched out into an infinit variety of styles.

497. *Was there any "Instrumental Music" in the Secon Period, also any Songs or Vocal Solos?*

Instrumental Music had scarcely any existence, n songs or airs for a single voice, nothing at a like the "Vocal Solo" of modern times.

498. *What was the Concerted Vocal Music of the Secon Period like?*

It was very different in form and character to tha of the present day.

499. *How many modes have modern musicians to deal with*

Only two, major and minor.

500. *How many modes did the old masters theoreticall recognise?*

No less than fourteen, namely seven "Authentic and seven "Plagal."

501. *Was there any connection between these several modes*

Yes, a very intimate one between each Authenti and its Plagal.

502. *How may this connection be described?*

The fifth note of the Authentic was the first of it Plagal. The fourth note of any Plagal was th first of its Authentic, and this last note was th Tonic of both.

. *What was the peculiar character of the melodies in the Authentic and the Plagal modes?*

Those in the Authentic were much more dignified than those in the Plagal.

. *What modes were discarded, and why?*

Some were hardly ever used, and others very seldom, thus, the scale commencing with B and also the one with F were both unavailable. The old tonality did not recognise the scale of C, nor the scale of A—the latter is our Model Minor Scale, with the sharpened seventh.

. *How many scales were then available?*

Only 8; namely, 4 Authentic and 4 Plagal, and the scale of F was modified by making its fourth sound B flat.

. *What may be instanced as examples of composers preferring certain modes for their compositions?*

Amongst some of the second Period we have a service by Tallis; an anthem, "Call to remembrance," by Farrant, in First Tone; "Non Nobis Domine," by Byrd, in the Seventh Tone; this latter is still popular.

Had the old masters any advantages by using so many modes?

Yes; to a certain extent, the practices of the old musicians were very much superior to their theories.

What are some of the inventions of modern time?

All the present apparatus, such as "Marks of Expression," "Marks for Time," etc., are quite modern, and had no existence till the beginning of the Third Period, about 1600 A.D.

509. *When may music be said to have been divided in Bars, and when did the signs for raising lowering a note come into use?*

Up to the beginning of the 17th century music w printed generally without bars, and hundreds volumes without a single sharp or flat. Barnard cathedral music, 1641, is without bars. In 16 we find them in "Ayres and Dialogues" of Hen Lawes, so that possibly Lawes invented them.

510. *Were there any existing rules for the alteration notes?*

Yes, and therefore their system approximated ve much to ours.

511. *What did all these rules arise from?*

From the abhorrence of what is called the "Triton

512. *Where have we the first instance of sharps and fl being printed after the clef?*

In Stradella's Oratorio of St. John the Bapti (See index of musicians.)

513. *What is there remarkable in this Oratorio as to first employment of a peculiar chord?*

In one chorus (a fugue on two subjects), the chord the extreme sharp sixth is used; this is believ to be the earliest instance of its introduction.

514. *What was so peculiar in the view taken by the masters of Harmony and Counterpoint?*

They took no notice of a *chord* as an isolated fa they were not Harmonists, but Contrapuntis and the music was of uncertain tonality.

515. *What great discovery was made, and how did influence music?*

The Perfect Cadence; this made music a n language.

5. *What early instance may be mentioned of the use of the Perfect Cadence?*

The "Stabat Mater" of Josquin Du Pres ends with it; but no doubt it was used by him without his being aware of its effect. (See index of musicians).

7. *How long was it before our modern key of C, or the "Modo Lascivo," and the Perfect Cadence, had a hearing?*

Nearly a whole century elapsed.

8. *What MS. proves that the Ancient Greek Notation was used up to the middle of this century?*

A MS. which proved to be a Greek Ritual. It had been formerly part of the famous library founded at Buda by Carvinus, king of Hungary, in 1485. Specimens of Greek Musical Notation from this MS. are given by Hawkins in his History of Music.

9. *Who was the great innovator in music, and when and where was he born?*

Claudio Monteverde, born between 1565 and 1570 at Cremona; he died at Venice in 1643. (See index of musicians.)

10. *What was the effect of the Renaissance on music?*

It left an impress on music, but not *its* impress; it failed in exciting a revolution, but it induced the commencement of a gradual reform, which consummated only in the middle of the last century.

What was the character of the music of the second period, about A.D. 1400 to 1600*?*

It was wanting in expression; was of uncertain tonality and rhythm; it was deficient in accent, and was therefore altogether very vague.

522. *What was the Sacred music of the 16th century?*

The Mass, Motett, Anthem, and Hymns for specia occasions, such as the "Stabat Mater," "Salve Regina," &c.

523. *What was the Secular Vocal music of the 16th century*

The Madrigal, Canon, Catch, Round, etc.; all o these were for several voices.

524. *What was the Instrumental music of the 16th century*

Fantasies for viols and other instruments.

525. *What other kinds of instrumental music are mentione by Morley?*

In his "Introduction and Tracts" he gives th following: Canzone, Canzonet, Villanella, Ballet Fa la, Pavan, Passamezzo, Galliard, Courant Jig, Hornpipe, &c.

526. *What was the Canzone?*

It was like the Madrigal, only not so elaborate imitation was much used, and it seldom exceede three parts.

527. *What was the Canzonet?*

This was a small or short Canzone; Marenzio an others wrote several of these. (See index o musicians.)

528. *What was the Villanella?*

A dance of a very light and easy kind, generall accompanied with singing.

529. *What was the Ballet and the Fa la?*

A tune to a ditty which was also at the same tim danced to. Morley speaks of several with F la's. There were some composed by Gastold (See question 1976, and index of musicians.)

What was the Pavan, and what was it generally followed by?

It was a grave and majestic dance, in $\frac{3}{4}$ time, no doubt invented by the Spaniards, and very famous at Henry VIII.'s court. It was generally followed by the Galliard, which was a lighter kind of air. (See questions 1916 to 1920.)

What was the Passamezzo?

A very slow dance, very little different to walking. (See question 1952.)

What was the Coranto or Courante?

An old dance in triple time, something like a country dance. (See questions 1934-7.)

What was the state of Poetry at the close of the 16th century?

It had been gradually gaining in refinement from the time of Chaucer, but it then received a check from several writers who pretended to manufacture poets.

In what style of music did the Renaissance first work?

In "Dramatic Music," which is of very ancient date.

What is supposed to be a very old "Dramatic Piece," and who was it written by?

The Comic Opera of a noted troubadour, Adam de la Hale, called "Robin and Marion." (See index of musicians.)

In the first years of the Renaissance what Opera appeared?

"Orfeus," by Politian, written and performed in 1475.

What appeared in the next century?

The Pastoral Drama, "Il Sacrifizio," by Viola, and Zarlmo's Opera in 1574. Zarlmo was a great composer, musical critic, and theorist. (See index of musicians.)

538. *In what style were all these works written?*
No doubt in the Madrigalesque style.

539. *Was Dramatic expression taken into account?*
Very seldom, and very little attempt was made a expressing the sense of the words.

540. *How long before this improvement came?*
Not until the end of the 16th century.

541. *What great event took place in* 1580?
A number of amateurs in Florence combine together as an academy.

542. *What was the great object of this combination?*
The promotion of a closer union between Poetr and Music.

543. *Who were the chief movers?*
Bardi, Corsi, Strozzi and Galileo. (See index o musicians.)

544. *Who surpassed by his genius all his contemporaries*
Claudio Monteverde. (See index of musicians.)

545. *What was the style of the first compositions of Claudi Monteverde; and in what way was his later musi so much superior to his former work?*
His first works were clumsy. He tried his hand a Motetts and Madrigals with little success; bu these works proved he had the faculty of in vention. He used the discord of the Dominan Seventh without preparation, and so altered th rules of harmony; in his later works he shewe immense progress in the art.

. *How many instruments were used in his Opera, and in what way?*

In his "Orfeo" he employed 13 different instruments; he never used them *en masse*, but only in groups. In this Opera the Double Harp was used.

. *What was the Overture to "Orfeo" like?*

It consisted of eight bars for a trumpet, &c.; it was in five parts, and played three times over.

. *How did the Florentine Academy influence Monteverde?*

Monteverde had become possessed of but one idea; this was shewn by the utter absence of Rhythm and Form.

. *Where may an extract of this Opera "Orfeo" be found?*

In Ritter's "Lectures on Musical History"

. *What is supposed to have been the great work of the Florentine Academy?*

Had it not been for their efforts the progress of Musical Art might have been checked for centuries.

. *What two great styles have originated from this reform?*

These "dilettanti," so few in number, excited such a love for music, that in this we have the origin of our magnificent Symphonic and Oratorio styles.

. *Is it easy to decide the time of a particular invention?*

No, it is very difficult.

. *Did Monteverde invent the Perfect Cadence?*

No, but he was the first to appreciate its great importance, and to turn it to practical account.

554. *What did Monteverde invent in Harmony?*

The Harmony of the Dominant Seventh without preparation, in A.D. 1590.

555. *What may be said with regard to some of the combinations and progressions proposed by Monteverde?*

That they have neither been justified by modern theory, nor incorporated into modern practice.

556. *What may, however, be said of Monteverde?*

He may rightly be regarded as one of the great benefactors to the musical art, and his epoch as the "turning point of the history of Modern Music."

557. *What were the dates of Monteverde's birth and death?*

He was born in 1568, and died 1643, thus living to be 75 years of age. He wrote his two last operas "L'Adone" in 1640, and "L'Incornazione di Poppea" in 1642, for the opening of the Opera Houses in Venice.

558. *In which of his works may some of his important innovations be found?*

In his third book of Madrigals.

559. *At what time of his career was his great work done?*

At a very early age. His career may be brought into about a quarter of a century.

560. *Did Monteverde carry out his own ideas?*

Not very much: he prepared the ground for others especially for his successor, Carissimi. (See index of musicians.)

561. *Are there many different varieties of Operas?*

Yes, many kinds—for example: Opera Seria, Opera Drammatica, Opera Buffa, etc.

Where did the Opera originate?

In Italy, and is comparatively of modern date.

What Dramatic work may be named as of very early existence?

The Miracle Play.

What besides the Opera may be reckoned as the successor to the Ancient Mysteries or Miracle Plays?

The Oratorio.

What was the first Opera resembling the Lyric of later date?

"Robin and Marian," by Adam de la Hale, in the 13th century. (See index of musicians.)

What does this Opera shew?

That it was connected with the plays of earlier date.

Who is supposed to have been the inventor of the Musical Drama or Opera?

Emilio del Cavaliere, born at Rome in 1550. (See index of musicians.)

What was the date of Cavaliere's productions, and where were they performed?

In 1590 he brought out two Dramas, and they were performed in the palace of the Grand Duke at Florence..

Is the invention of the Opera attributed to any other man?

Yes, some attribute it to the poet Rinnuncini, and that the first Opera was "Dafne."

What was the Opera of "Dafne" followed by?

"Eurydice," in 1600; both the latter and "Dafne" were set to music by Peri.

571. *What early instance may be mentioned of a Musical Drama being performed.*

A Drama by Merulo was performed at Venice, in 1574, when Henry III. passed on his way from Poland to France to claim the crown.

572. *What composer besides Peri set "Dafne" to Music?*

Monteverde: and he introduced great improvements by giving importance to the accompaniments.

573. *What was the first Opera printed with the music?*

Monteverde's "L'Orfeo," in 1607.

574. *How may the Church Music and the Opera Music of the period be compared?*

There was very little difference between them, both were in the same conventional forms, and there was very little connection between the words and music.

575. *How were the choruses of the early Operas written?*

In the Madrigal style, and were very seldom essential parts of the work.

576. *What preceded each act?*

An Instrumental Prelude.

577. *How were the several voices accompanied?*

Each had a certain instrument to accompany it.

578. *What gradual improvement on this took place.*

As the study of music progressed, the orchestra and its capabilities were much better understood, and gradually the Lyric Drama improved, until it assumed its present character.

Who is said to have introduced the Italian Opera into France?

Lulli. (See index of musicians.)

Does the credit of this introduction rest with anyone besides Lulli?

Yes, no doubt Cardinal Mazzarini was concerned in forwarding it about 1645 A.D.

Why is it probable that Lulli was not the first to introduce the Opera?

Because there exists the record of a performance in Paris of an Opera in Italian in 1645. Lulli was then only 12 years of age.

What was the date of the first Opera performed in Paris, and who wrote it?

The year 1580. It was the composition of an Italian named Baltzarini. (See index of musicians.)

When was an Academy of Music established in France?

In 1669 Abbe Perrin obtained a patent from Louis XIV. to establish an Academy of Music, and under his rule the first Opera in French was given.

Did the French succeed in establishing a National Opera?

No, they failed; and not until Auber came could they claim any individuality.

What was the condition of Opera at the end of the reign of Louis XIV.?

The support of the French Court ceasing with Louis XIV., Opera languished until the beginning of the present century, when new life was infused into it.

586. *Who has gained the greatest triumphs for music France?*

Gluck. (See index of musicians.)

587. *Who was the first to commence English Opera?*

Purcell. (See index of musicians.)

588. *Was Purcell's example soon followed?*

No, not successfully; for a long time after h death there was no attempt made to contin English Opera.

589. *What class of works occupied the public ear?*

Those in Italian only.

590. *Who was the pioneer of Modern English Opera?*

Sir H. Bishop. (See index of musicians.)

591. *When was Italian Opera first introduced into Englan*

In 1706, when Clayton's "Arsinoe" was performe with English words at Drury Lane.

592. *What was the first Opera performed in Italian?*

"Almahide," by a company of Italian singers.

593. *When and where was Carissimi born, and duri what reigns did he flourish?*

In 1604, at Rome. He flourished in the reigns James I. and Charles I. (See index of musician

594. *Is much known of Carissimi's early life?*

Very little, and his instructors are not known.

595. *Did Carissimi ever write for the Theatre or the Churc*

Never for the Theatre, and seldom for the Churc

596. *What is known of Carissimi's Service Music?*

A few Masses are the only specimens we have.

Of what was Carissimi the great master?

The "Sacred Cantata."

Whose musical resources did Carissimi turn to account?

Those opened by Monteverde, in the form of composition attempted by Animuccia at the suggestion of San Fillipo Neri.

What did this eventually become?

The Oratorio.

What were the compositions by Carissimi in this style called?

Jephtha and Jonah. These are the noble examples which he has left us.

What is thought of the choruses in these Oratorios or Cantatas?

They are very fine.

In what particular form of composition did Carissimi excel?

Recitative; those in Jephtha have rarely been equalled.

When Carissimi lived, what was the state of the music of the second period?

The old masters had lost their hold on the public ear.

What did Carissimi invent; and who imitated him?

Moving basses. Agostini, Colonna, Bassani and Corelli afterwards imitated him. (See index of musicians.)

605. *What did Carissimi do for instruments?*

He was the first to introduce accompanying t voice with violins and other instruments in t performance of Motetts.

606. *Where did Carissimi get these ideas?*

From the Theatre.

607. *Did Carissimi excel in development; and where ma good example of his Recitative be found?*

No; the first successful examples of his Recitati were three Pastorals called "Il Satiro," 159 "Fileno," 1590; and "Il ginoco della ciec 1595; but these are lost. Amongst the MS left by Dean Aldrich to the Library of Chr Church, Oxford, there is a good example; it from Carissimi's Jephtha.

608. *How may Carissimi be said to have eclips Monteverde?*

The opportunities he had were greater than tho of Monteverde.

609. *What great opportunities had Carissimi, and wh celebrated pupil had he?*

He lived through the greater part of the 17 century, so he might have seen Palestrina a heard Corelli. He witnessed the rise and decli of the Madrigal. He must have watched t efforts of the last masters of the Roman Scho to prolong its existence, and must also ha seen the birth of the Musical Drama. He al saw instrumental music disengage itself from i vocal connection, and thus assert its separa power; and he was himself the means of as gre a change as that between Chaucer and Tennyso He also taught Allesandro Scarlatti.

. *When did Instrumental music begin to assume separate importance, and had it been of any use earlier?*

Only towards the end of the 17th century, but it had proved a valuable adjunct long before that time.

. *At what early time was an Orchestra employed, and by whom?*

At the close of the 16th century Monteverde employed 36 performers in his "Orfeo."

. *What were the peculiarities of this so-called Orchestra?*

The instruments were only used two or three at a time, never *en masse*. This was not, however, a matter of choice, as many of the instruments could not be used together.

. *What may be said of Bowed Instruments?*

That they are of great antiquity.

. *What had the old masters ready to their hand?*

Stringed instruments as the basis of the Modern Orchestra had been for centuries at their disposal.

. *Why were they not used?*

Because in the second period, dating from about A.D. 1400 to 1600, the powers of the instruments and the capacities of players were very insignificant in comparison with those of later times.

. *How early were the present forms of stringed instruments known?*

Probably in the 17th century, but they were lost amongst a crowd of others.

. *Were there many forms of the Viol family?*

Yes, the modifications were innumerable.

618. *What may be said of the tone of the old string instruments?*

The intensity and quality of the tone must ha been quite inferior to those now in use.

619. *What did the Viol family consist of?*

A "Chest of Viols" consisted of six instruments two trebles, two tenors and two basses.

620. *What were the first instruments played by a bow?*

The Welsh Crowd or Crwth, and the Anglo-Saxo Fiddle.

621. *Where may a representation of the Anglo-Saxo Fiddle be seen, and what is there peculiar about i*

In Strutt's "Sports and Pastimes," and it has th bridge omitted; this was often done in ear days, and even it was so shewn in books of th 16th century.

622. *Why had Fiddles bent sides? How are they represent in the sculpture of the 12th century?*

They were thus made for holding between th knees; and this position is so represented 12th century sculpture.

623. *What was the date of the long neck?*

The 13th and 14th century.

624. *How long was the Anglo-Saxon name used?*

At least for 150 years after the Norman Conques

625. *Where is this name of Vielle still used?*

In London, by the Savoyards who play in th streets.

626. *Who invented the Vielle?*

Albinus is said to have done so.

How did the transition to Viola, Viol, &c., take place, and how early have these words been traced?

From Vielle the transition was easy to Viola, Viole, and Viol; the use of these words have not hitherto been traced abroad before the 12th and 13th centuries.

Was the use of the bow known to the ancients?

No doubt it is an old invention, and it was long used only by very rude nations, but its powers have only very recently been developed.

Where may representations of a bow, as very early used, be seen?

In Peterborough Cathedral, and in the chapter house, Westminster, King David is shown playing on an instrument with a bow.

Who suggested a change being made in the shape of the modern bow?

Tartini, viz., from the bowed shape to the flat.

What improvement did Tourte make?

The keeping the hair flat with a clasp, and the addition of the screw and button.

Who were the inventors of the Bow?

Viotti invented the bow for violin, viola, and violoncello; Dragonetti the bow for the double bass. (See index of musicians.)

What is the derivation of the word Violin?

Violin and Fiddle are from the Anglo-Saxon Fithele; this in Anglo-Norman became Fielle, whence we get Vielle and Viol, Violino the diminutive, Violone the augmentative, Violoncello, the diminutive of this augmentative.

634. *What may be said with regard to the origin of t Violin?*

It is lost in pre-historic times; but to the Cremone houses of the Amati—Guarnerii and Stradua —we are indebted for its present form.

635. *When was the word Violin first used?*

Probably not earlier than the 16th century; doubt about the fourth year of Elizabeth, 1561

636. *What was the first use of Violins on the Ital stage?*

In Monteverde's Opera of "Eurydice."

637. *What composer first used the Violin for accompanim in Sacred Music, and where did he get the idea?*

Carissimi, in the performance of Motetts; gained the idea from the theatre.

638. *At the Restoration what instruments preceded Violin?*

Viols were hitherto the chief instruments Chamber music; these were replaced by Violi and Guitars also superseded Lutes.

639. *Had Violins been used earlier, and in what way?*

Yes, for dancing, both at the court and by comm fiddlers.

640. *What important place did Violins take in the 1 century?*

They were included in the "Royal Band" Elizabeth's reign.

641. *What did the Orchestra consist of at the beginn of the fourth period?*

Entirely of stringed instruments.

Why could not the nations of antiquity have had anything like Orchestral music?

Because they were ignorant of the use of bowed instruments.

What nation caused the development of the Viol family into that of the Violin?

The Italian.

Has the invention of the Violin been claimed by any other nation?

Yes, by the French.

Have they good reason for their claim?

No, very little; in some early scores of Monteverde's are found the following: "Piccolo violini alla Francese," but these Violins were most likely similar to the "Kits" used by dancing masters.

What does Vincenzo Galilei say about the Violin?

In his dialogues he says that the Violino and Violoncello were both invented by Neapolitans.

What does Montaigne say?

That he heard Violins in the great Church of Verona in 1578.

What may be learned from Corelli?

He had a Violin decorated by the Bolognese painter, Caracci, who died in 1609.

Who was the first great performer on the violin?

Baltazarini, who gave performances in England in 1577.

Has any French or German violinist been found as early as this?

No.

651. *What does Mersennus say about the violin?*

In his description of Musical Instruments he (aft describing the lesser Barbiton or Kit) says the are four kinds of Violin, viz.: Violin, Cont Tenor, Tenor, and Violone, each having fo strings tuned by fifths; the concerts of Violi was quite different to that of Viols.

652. *Of what was the Band of Louis XIV. composed?*

Of 24 Violins—Treble, Contra Tenor, Tenor a Bass.

653. *Was there anything similar to this in an Engl Court?*

Yes, Charles II. was decidedly of French tas He had French Opera performed at his cou and had a band of 24 Violins, in imitation of t one at Paris.

654. *What did this give rise to?*

The popular song of D'Urfey, "Twenty-fo fiddlers in a row."

655. *Have we now any Counter Tenor Violin; if not, w instrument supplies its place?*

The Counter Tenor Violin is not now in use; t Second Violin supplies its place.

656. *What was the Viol di Bracchia like?*

It had 8 or 10 strings, thus rendering it cumb some, and it had very little resonance.

657. *Why had Viols been formerly preferred to Violins*

They were preferred for Chamber-music becau until the reign of Charles II. the music play was in close counterpoint and of limited comp for each instrument; also for three to six pa Every visitor had to take a part, and the Vi having frets on the finger-board like the Guit this, to a certain extent, secured their being in tu

What did Orlando Gibbons compose?

Fancies, or Fantasies, in four, five, and six parts, for Viols. (See index of musicians.)

How were these written?

They were in the strict Contrapuntal style, and in the old modes.

What other musicians wrote fantasies?

Whyte, Bird, Morley, Bull, Este, Ferrabosco, Cooper, etc. In 1659 Christopher Sympson carried the art of Viol playing to the highest pitch then known, and published the "Division Violist," or introduction to playing on a Crowd. (See index of musicians.)

What were the characteristics of the Viol family?

They were inferior to the modern instruments in force, rapidity of execution, and expression.

What was the Viol called in Mediæval Latin, and how early was it mentioned in a MS.?

It was called "Vitula," and we hear of it as early as the 11th century.

In Pergolesi's "Stabat Mater," with what instrument did the Viola play?

In unison with the Violoncello.

If it had a distinct part, how were the two Violins written?

They were then written in unison.

How does Handel use the Viola?

Nearly always as a separate instrument.

666. *Where has Handel used two Violas?*
In his Oratorio of "Susanna."

667. *Who has claimed the invention of the Violoncello?*
The Abbe Tardieu of Provence in the beginnin of the 17th century. (See index of musician

668. *What is quite certain respecting the Violoncello?*
That Batistini of Florence brought the instrume into France at the end of the preceding centur

669. *What was the original form of the Violoncello, a who gave it its present shape?*
It was originally mounted with strings, but reduce to its present form in 1727, by Buononcini.

670. *Were specimens of the Violoncello and Contra Bass Italian manufacture rare at the beginning of t 17th century?*
They are often found.

671. *Where may the drawing of one be seen?*
In the picture of the "Marriage at Cana," paint by Paul Veronese about 1660.

672. *Who invented the present Bow for the Violin, Vio and Violoncello?*
Viotti, a most distinguished Violinist. (See ind of musicians.)

673. *What did the Violone, so termed by Mersennus, mea*
Our present Violoncello.

674. *In whose works is the Bass part called Violone, a how is it altered in a later edition?*
In Corelli's Sonatas, printed in 1690; it is aft wards altered to Violoncello.

What change then took place?

Violone being transferred to the largest Bass, the other was called Violoncello, or the diminutive of Violone.

Who invented the Double Bass?

Gaspar di Sala, in 1580. (See index of musicians.)

Who invented the Double Bass Bow?

Dragonetti, an Italian; a very celebrated performer on that instrument.

When was the Double Bass admitted into France?

The modern Double Bass was not admitted until 1709; this was long after Lulli's death.

Where was the Double Bass first played, and in what composition?

In Jephtha, an Opera composed by Monteclair in 1696.

Of what ancient family of instruments is this the only existing representative?

The Viol family.

Who got together recently this ancient family, and when was its last appearance in public?

The Prince Consort, in 1845.

What was the deepest instrument before the Double Bass was invented?

The Viol di Gamba.

What is the word flute derived from?

From "Fluta," a lamprey or small eel taken in the Sicilian Seas, having seven holes (precisely the same number as those in the flute), just below the gills.

684. *What improvements did Rameau make in his Opera especially in the flutes?*

In his Opera of "Hippolyte," in 1733, he replaced the German flute by the Beake flute.

685. *In Lulli's orchestra what kind of flute was used; how many were there, and how were they classed?*

There was a complete family of Flute a bec, namely Treble, Tenor, and Bass.

686. *What has the Hautboy descended from, and what was the Weyghte or Wait?*

From the ancient reed, the Calamus and Shalm The Wait was a species of Hautboy which took its name as being used by the watchmen, or *waits*. It was employed in the Court band of Edward III.

687. *What may be said with regard to the origin of the reed?*

It is nearly lost in antiquity, like the bow.

688. *Who improved the Oboe, and when?*

The Brothers Bezozzi, natives of Parma, at the end of the last century.

689. *In Rameau's Opera how were they improved?*

They were played with finer reeds, and they therefore gained sweetness.

690. *Was the Oboe used in Lulli's orchestra?*

Yes, and its bass was the Bassoon.

691. *What ancient classical instrument was no doubt similar to the Oboe?*

The Tibia of Horace.

Where is the Oboe referred to in the New Testament?

In St. John's Gospel; the bag carried by Judas is called "Gloskommon," or the reed case.

How did Handel use the Oboe?

It was one of his most favourite instruments; sometimes the Hautboy played the Trumpet part, as in his Opera of "Roderigo."

What did Handel specially write for the Oboe?

The celebrated Hautboy Concertos; they were for two Violins, two Hautboys, two Flutes, two Viols, two Bassoons, two Violoncellos, and a thorough Bass.

When was the Oboe introduced?

About 1720.

What kinds of Oboe are used in Bach's Passion music?

The Oboe d'Amore, and the Oboe di Caccia, well known varieties.

What was the Oboe d'Amore and the Oboe di Caccia like, and what did the latter correspond to?

The first, the Oboe d'Amore, was of a softer tone than the second; the Oboe di Caccia, and the latter was like the Corno Inglese. Gluck has used the Corno Inglese in "Orfeo"; Rossini in "Guillaume Tell"; Wagner and other modern writers also. (See index of musicians.)

When was the Clarionet invented, and by whom; also when was it introduced into France, and by whom?

It was invented in 1690, by John Denner, but not used in France until 1745, and then by Rameau. (See index of musicians.)

699. *How had the Clarionet been before treated?*

As a strange instrument, and only used occa sionally.

700. *What was its character when it was introduced in France contrasted with its present one?*

It was not then the sweet instrument it now is its tone was harsh and piercing.

701. *How is the name "Clarionet" derived, and how di the early composers use it?*

The word "Clarionet" is the diminutive of th word "Clarion"; those who first used it did s simply to double at the octave for the flourishe of the horns and the trumpets.

702. *What great composers so used it?*

Haydn and Mozart rarely failed to double th appels of horns and trumpets in this way.

703. *What great composer did not much use its lowe register?*

Beethoven.

704. *What composers brought out all the Clarionet's character?*

Mozart, Weber and Mendelssohn. (See index o musicians.)

705. *What composer was especially fond of the Clarionet?*

Spohr.

706. *What English composer first used it, and in wha composition?*

Dr. Arne, in two songs in his Opera o "Artaxerxes"; this is supposed to be the earliest instance of its use by an English composer.

Who introduced it into the Opera orchestra, and what did he especially write for it?

Johann Christopher Bach, who wrote special parts for a pair of clarionets in his Opera of "Orione," produced in London, 1763.

What instruments have been very much refined, even in the present century?

Clarionets and Oboes.

What composer first used the Clarionet in symphony? What was the Corno di Bassetts or Basset Horn, and who used it?

Gossec. The Basset Horn, which took an intermediate place between the Clarionet and Bassoon, is of modern date, although seldom used in modern scores. Lotz, of Presburg, introduced it in 1782; Mozart used it in Clemenza di Tito, and in his Requiem; Wagner also. It is a large clarionet with a metal bell. (See index of musicians.)

Who is said to have invented the Bassoon, and when?

A Canon of Pavia, Afranio by name, as early as 1539.

In Lulli's time how was the Bassoon used, and why?

The Bassoon nearly always played with the Bass and Double Bass Viols; the latter being mounted with many strings had very little sonority.

What is supposed to be the origin of the Bassoon?

No doubt it is of Eastern origin.

When was it introduced into Western Europe, and what was it an improvement of?

About the 12th century; no doubt it was an improvement of the Bagpipe drone.

714. *What is the Egyptian word for a pipe of deep ton and what has this to do with the Bassoon?*

"Zummarah bi soan," and the way in which th word "Buzaine," "Busine," is used in mediæva sculpture shews a possible connection with th more modern rendering of Bassoon.

715. *When was the Bassoon introduced into the Orchestra*

About the beginning of the 18th century, by Hande

716. *How was it for a long time used?*

Only to strengthen the voice parts.

717. *What great composer has used it well, and in wha composition. What was the Serpent, and wh invented it?*

Handel, in his Oratorio of "Saul." The Serpen dates from about 1590; it had a compass lik the Bassoon, but its tone was very uncertain; i was invented by a French priest at Auxerre.

718. *What is the origin of the Reed used in the Bassoon and other so-called reed instruments?*

Like the Bow it is lost in antiquity.

719. *When was the Chalumeau used? Is it now in existence?*

In Gluck's time; it is now obsolete.

720. *When did the French Horn appear, and what instrument was then banished from the orchestra?*

About the beginning of the 17th century; this caused the "Hunting Horn" to be discarded.

721. *What were the brass instruments in Lulli's Orchestra?*

Trumpets with stops, and Hunting Horns.

. *What may be said about the old wind instruments?*

They must have been too loud, as the other instruments were too soft.

. *What has been the effect of modern improvements on wind instruments?*

They have not so much tended to diminish the intensity of sound as to bring that under control.

. *What was the old horn called?*

It had the name of "Cor de Chasse," which title speaks for itself.

. *When was it introduced into the orchestra?*

About the end of the 17th century.

. *When was it very popular and fashionable?*

At the beginning of the 18th century.

. *Who first found out the closed sounds?*

Spandau.

. *Was the Trumpet used by Lulli?*

Yes.

. *How were Trumpets used in old scores?*

Most frequently coupled with the drums.

. *What composers first discovered the effects of long holding notes?*

Gluck and Handel.

. *Who first introduced Trombones into the Opera?*

Gluck. (See also questions 1822 to 1826.)

732. *What is the origin of the Drum and Tambourine?*

The Drum is no doubt an Oriental instrumen most likely the Arabians or Moors brought into Spain. The Tambourine was a pulsati instrument, popular among all European peopl the Italian peasantry constantly used it.

733. *Did Lulli use the Drum in his Orchestra?*

Yes. (See index of musical instruments.)

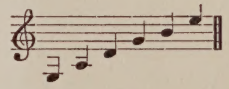
734. *Who brought the Guitar into fashion, and when?*

Franscesco Corbetta, in 1662; the King and othe were so fond of it that it became very fashionabl

735. *What instrument has the Guitar quite superseded And what was the Mandolin?*

The Lute decreased in popularity. The Italia fretted Guitar of almond shape was called th Mandolin; there are several varieties wit different tunings—the Neapolitan, the Milanes &c. Mozart has written an accompaniment i Don Giovanni to be played by the Mandolin.

736. *How many strings has the modern Spanish Guita and how tuned?*

Six, tuned thus 

737. *Are instruments of this kind ancient?*

Yes, no doubt they are of great antiquity.

738. *What old instruments mentioned in the Bible resembl the Guitar, and are they well known?*

The Kinnor and the Nebel; not very much i known about them.

. *Where may representations of these old instruments be seen? What was the Nefer like?*

On the Egyptian frescoes. The Nefer had a fretted board with three strings, supposed to correspond to the seasons.

. *When was the Guitar introduced into Europe, and what is the origin of the name?*

After the crusades; and the name is purely of Eastern origin.

. *In whose reign was the Harp very popular, and by whom was it much used?*

In Queen Elizabeth's reign the Harp was the common resource of the blind as minstrelsy declined.

. *Was the Harp popular during the Restoration?*

Yes, it was a great favourite with all classes.

. *Did the Organ attain much perfection before the commencement of the third period, about* A.D. 1600 *to* 1750*?*

Yes.

. *What may be said about the Organ in the 14th century, and when may we say that the Organ was perfected?*

There were many organists of repute at that time. About the end of the 15th century it was greatly improved.

. *Who invented Organ Pedals?*

Bernardo Tedesco, a German, about the year 1490.

. *What was the result of this invention?*

It opened up a vast field to all musicians, and also to mechanicians.

747. *How did the Puritans treat the Organ?*

They demolished a large number in 1642.

748. *What country has been famed for Organ Players?*

Germany. The earliest representative writers organ music were Andrea Gabrielli (1510-8 his nephew Giovanni Gabrielli (1557-1612), a Claude Merulo (1533-1604); all were organi of St. Mark's, Venice. The most important the early Northern organists was Jan Swellin (1562-1621), of Amsterdam; he wrote seve fugues, toccatas, &c. (See index of musician

749. *What great invention has never been equalled as addition to the organ?*

The addition of Pedals.

750. *How did the addition of Pedals affect the organ, a also music generally?*

It not only added to the instrument, but also the resources of music, as notes of greater dep and power were then obtainable.

751. *What celebrated organists flourished about the* 16 *and* 17*th centuries?*

Hans and Chris. Bach, Schutz, Scheidt, Schiedm and many others Scheidt was one of t earliest; born at Halle, 1587, and died 165 He wrote a remarkable quantity of music for t organ. (See index of musicians.)

752. *Who were these followed by?*

Amb. Bach, Kerl, Froberger (pupil of Frescobaldi Theile and Zachan; the latter was Handel master. Another celebrated Danish organi was Buxtehude, who exercised great influen on Bach. (See index of musicians.)

What was the shape of the Virginal?

Like the square Piano.

What instrument preceded the Piano, and no doubt gave rise to the strings being struck by hammers?

The Dulcimer, or Hackbrett; its strings were not plucked like those of the harp, but were beaten with hammers.

Is the Dulcimer of great antiquity, and is it now to be found?

It is of immense antiquity, but it is occasionally met with.

What were the "domestic" instruments of the third period, about 1600 to 1750?

The Clavicytherium, Clavichord, Virginal and Spinet. (See index of musical instruments.)

In what particulars did these differ?

In shape, size, compass, and power, but they were much the same in principle.

How was the tone produced?

By a plectrum pulling the string out of its place.

What instrument then attained great perfection, and is it still made?

The Harpsichord; they have not been made in this century, but Clavichords are still made in Germany. (See index of musical instruments.)

What was the Clavicytherium? Who introduced it, and when?

It was a kind of Harp or Lyre, of oblong shape, with catgut strings, like a half Δ; it had leather plectra; it was first made upright, and afterwards horizontal; it was introduced by the Italians about 1300, and was soon imitated by the Belgians and Germans. (See index of musical instruments.)

761. *What was the Clavichord, and what great musici was very fond of it?*

It had wire strings; the plectra not only struck, b pressed the strings; they were called tangen Sebastian Bach liked it very much. (See ind of musical instruments.)

762. *What was the Virginal?*

The Virginal came after the two last instrumen and was a great improvement on them; it h brass wire instead of gut strings, quill jac and a compass of four octaves.

763. *What was the Spinet?*

It was like the Virginal, only in the shape of Harp, and it was constructed in a horizon position.

764. *What was the style of the music for the Harpsichor*

It was not only difficult for its day, but it is ev difficult to play at the present time.

765 *What was the difference between the Spinet and Harpsichord?*

The Harpsichord was only a larger kind of Spine

766. *Who were the noted Harpsichordists?*

The Bachs, Mozart, the French Couperins; n so famous as the one, Francois Couperin, cal "Le Grand"; then there were Fasch, Han Kelway, Travers, Battishill, Roseingrave, Chambonierre; the latter was harpsichordis Louis XIV. (See index of musicians.)

767. *What was the period of the Clavicytherium?*

From about 1150 to 1200.

When did the Clavichord come into use; and how long did it remain?

About A.D. 1200; and it remained in use until the 18th century.

What were the Clavichords like at first?

Clavichords were first made in three, or three and a half octaves, several keys sounding one string, by their tangents, called *gebunden*.

How were the Clavichords improved?

About the beginning of the 18th century they were *Bundfrei*, or a key to each string.

What was the compass of Sebastian Bach's Clavichord?

His works show it to have been about four octaves.

What instrument superseded the Clavichord?

The Pianoforte.

Who is said to have invented the Keyboard?

It was attributed to Guido; it was in existence in the 12th century. At the close of the 11th century an organ is said to have been erected in the Cathedral of Magdeburg, with a keyboard of 16 keys. As early as A.D. 757, Constantine V. sent an Organ with finger-keys to Pepin, king of France.

What chromatic note was there in the keyboard from the commencement; and when were F sharp, C sharp, E flat, and G sharp added?

It had B flat; then F sharp was added in the 14th century; C sharp and E flat early in the 15th; and later in the same century G sharp.

When were strings made for every note?

Not until 1720; before this the Clavichord had strings with brass tangents.

776. *What did Cristofali call his invention?*

"Grave cembalo, col Piano e forte."

777. *Who came next in time to Cristofali?*

Marius; his inventions were of little value.

778. *Who came next to Marius, and what did Gottfr Silberman do?*

Schröter; then Silberman developed the Piano Germany, and shewed two Pianos to J. Sebasti Bach, who played on these before Frederick t Great.

779. *Did the Piano of that time equal the Harpsichord general effect.*

No; it did not equal those Harpsichords made Tschudi, and supplied to Frederick the Great.

780. *When were Tschudi's Harpsichords made, and wh was there one to be found?*

Made in 1773; Sir F. G. Ouseley had one.

781. *What was the Harpsichord like; how many rows quills had it, and how were they controlled?*

It was like a double Spinet; it had two rows quills, and they were controlled by stops.

782. *How was Handel's Harpsichord constructed?*

It had three or four strings to each note.

783. *Who was Handel's favourite Harpsichord maker, what did he invent?*

Ruckers, who in 1585 invented the third stri tuned to the octave; he extended the comp to nearly five octaves.

784. *When was the Pianoforte invented?*

About A.D. 1700.

Which of all the Italian musical inventions is the most interesting?

That of the Pianoforte.

Who invented the Piano?

There are three claimants—namely, Marius, a Frenchman; Schröter, a German; and Bartolomeo Cristofali, of Padua. (See index of musicians.)

Who introduced the Piano into England; and when?

Zumpe, a German, in 1766.

What country may lay claim to all the performers on the early Piano?

Italy; all the performers were Italians in one unbroken line.

Who wrote the earliest music for this instrument?

The Italians.

Who was the earliest writer for keyed instruments, and of what country was he?

Frescobaldi, of Ferrara; born 1583, died 1644.

Did Frescobaldi attain any fame, and what was the date of his first work?

Yes, European fame; his first work was written in 1615.

Who was the most distinguished founder of the modern school of Pianoforte music?

Muzio Clementi. (See index of musicians.)

When and where was he born?

In 1752, at Rome; died at Evesham in 1832.

What where the first productions for the Clavecin like?

Very simple in character, but often heavy; and it was a long time before variety was introduced.

795. *Who were the composers of the old Italian School?*

Ferrabosco, Frescobaldi, Pasquini, Lulli, Domenico Scarlatti; almost all composers played on the Spinet, and they were also organists. (See index of musicians.)

796. *Who were the composers of the older English School?*

Bird, Bull, Gibbons, Purcell, Tallis, &c. (See index of musicians.)

797. *What were the characteristics of the music of the earl English School?*

There was much softness, but great want of nerv and power.

798. *Who were the composers of the older French Schoo and how did they differ from the Italians?*

Couperin and Rameau; these men wrote with mor care and finish than the Italians.

799. *Who were the composers of the older German School*

Frohberger, Mathison, and Handel. Mathison wa Handel's friend, and wrote several suites an several valuable works on music; Muffatt als wrote suites. (See index of musicians.)

800. *May others be added to these before named?*

Yes; Sebastian, Freidman, and Emmanuel Bachs and their contemporaries, Durante, Galupp Martini, Paradies, Schobert, Graun. (See inde of musicians.) Paradies was born in Naples but settled in London; he wrote an Opera "Phaeton," in 1747, and 12 Sonatas for th Harpsichord. These Sonatas formed part o Clementi's early studies.

801. *Who came next to these last-named musicians?*

Joseph Haydn, Mozart, Clementi, Dussek, Steibel Woelfl, Hummel, Field, &c. (See index o musicians.)

What were the distinguishing characteristics of the works of Haydn, Mozart, and the other composers before mentioned?

Haydn worked on the solid basis of Bach; Mozart infused grace and sweetness; Clementi made the most important innovations; Dussek, Steibelt, Hummel, and Field followed with a rich store of materials.

What great musicians came after those last mentioned?

Beethoven, Weber, Schubert, Mendelssohn, &c.

Who brought the Pianoforte up to the requirements of Mozart?

Stein, of Augsburg; and he invented a soft pedal with shifting action.

When did Pianoforte workmen come to London from Germany, and what were they called?

In 1766; twelve came over, and they were called the "Twelve Apostles."

Did any of these make a reputation, and can their works be still seen?

Yes, Zumpe and Pohlman; some of their little square Pianos are still to be met with.

What celebrated musician had one of these square Pianos, and what was there peculiar about it?

Sir George Smart; it had enharmonic notes.

What other makers came after those before named, and who became the "Father of Pianoforte playing"?

Backers, assisted by John Broadwood, Tschudi's son-in-law and successor, and Robert Stodart, who made the first Grand Piano in this country. Clementi was styled the "Father of Pianoforte playing."

809. *From what country was France first supplied wi Pianos, and how was this soon altered?*

England; Erard, Pleyel and others, however, soo manufactured for their own country.

810. *Were Mozart's Piano and that of Clementi's ali as to compass?*

Yes, both had five octaves; Clementi's had no mo until 1793, when five and a half were given to

811. *When did the first Piano of six octaves appear, a what was the compass of the Grand given Beethoven in* 1817*?*

In 1796. Beethoven's Grand had six octaves.

812. *When did six octaves in compass become general, a when was another half octave added?*

Up to the year 1811; after that time the compa of six and a half octaves was the prevailing or

813. *When did seven octaves become the compass, and wh were the Pedals introduced?*

In 1851; the Pedals were introduced about 17

814. *When was John Taverner born, and what importa position did he occupy?*

About 1530; he was organist of Christ Churc Oxford.

815. *Where may an example of his Counterpoint be foun*

In Hawkins' History of Music.

816. *When was William Bird (or Byrde) born, and wh position did his father hold?*

In 1538. His father, Thomas Bird, was one of t gentlemen of the Chapel Royal, in the reigns Edward VI. and Queen Mary. (See index musicians.)

. *Who was Bird the pupil of?*

Of Thomas Tallis (or Tallys).

. *To what celebrated work was Bird a great contributor?*

Queen Elizabeth's Virginal Book; it contained over 400 pieces, nearly all by English composers.

. *In what styles of composition did Bird excel?*

The Mass, the Anthem, and some music for the Pianoforte.

. *Of what Cathedral Church was Bird the Organist, and when?*

Lincoln Cathedral, in 1563. Six years after, he was appointed Gentleman of the Chapel Royal.

. *What may be said as to the genius of Bird; and when did he die?*

He was in the strictest sense a musician, and an excellent organist, but he often gave to the world lighter compositions, such as the Madrigal; one very ancient specimen may be mentioned, "La Verginilla," for five voices. He was the finest player on the Virginal of his time; his Motetts and Anthems will never sink into oblivion. He died in 1623, at Stondon, thus surviving his master, Tallis, 38 years.

. *When was Dr. John Bull born, and what important position did he occupy?*

About 1562, in Somersetshire. He was the first Gresham Professor.

. *When and where did Dr. Bull die?*

In 1628, at Antwerp. (See index of musicians.)

824. *What did Dr. Bull compose, and what was he celebrated for?*

He composed "Lessons for the Virginal," and his Anthem, "Deliver me, O God," is a very fine composition. He was a celebrated organist, and Gentleman of the Chapel Royal.

825. *When was Richard Farrant born, and when did he die?*

Born in London, 1530, and died at Windsor in 1581. (See index of musicians.)

826. *What important offices did Farrant hold?*

Gentleman of the Chapel Royal, in 1564, and afterwards "Master of the Children" of St. George's Chapel, Windsor; he was also one of the organists there.

827. *What did Richard Farrant compose?*

Many compositions for the Church. They are printed in Barnard's collection of Church Music, and in Dr. Boyce's Cathedral Music. An anthem, "Lord, for Thy tender mercies' sake," is popular even in the present day.

828. *Who was John Jenkins, and when born?*

A native of Maidstone, in Kent. Born in 1592. (See index of musicians.)

829. *What was he celebrated for?*

He was a composer of music for Viols, in the reigns of Charles I. and II., and he was a Lutenist.

829*a*. *What kind of compositions were these for Viols?*

Chiefly "Fantasias" in five or six parts.

830. *Where may some of Jenkins's songs be found?*

In Smith's "Musica Antiqua."

Mention some more works by Jenkins.

"Theophila, or Love's Sacrifice"; 12 Sonatas for two Violins and Bass, with thorough bass for Organ, printed about 1660, in London, and reprinted at Amsterdam in 1664.

What was there peculiar about these compositions?

They were the first of the kind published in England.

When did Jenkins die?

In 1678, at Kimberley.

How old was he?

Eighty-six years.

How was he sometimes described?

"As a little man with a great soul."

When was Henry Lawes born, and when did he die?

Born in 1596, at Dinton; he died in 1662, and was buried at Westminster.

Were there not two brothers of that surname?

Yes; Henry and John, both born at Dinton.

What master had Henry Lawes?

Coperario.

What did Henry Lawes greatly excel in?

Music for Masques; these were written for the court by Ben Jonson.

840. *Mention some of Henry Lawes' works.*

He set Milton's Comus to music, and it was performed at Ludlow Castle, in Shropshire, for the entertainment of the Earl of Bridgewater. Lawes himself played in it.

841. *What English King's Coronation did Henry Lawes compose music for?*

Charles II.

842. *What offices did William Lawes hold, and what was there notable as to his death?*

He was member of the choir at Chichester Cathedral; and from there, about 1602, went to the Chapel Royal; afterwards he became private musician to Charles I. He lost his life at the siege of Chester.

843. *Give dates of the birth and death of Orlando Gibbons?*

Born at Cambridge, 1583, and died at Canterbury 1625. He received his musical training at the Chapel Royal, of which he became Organist at the age of 21. He was a great favourite with Charles I. (See index of musicians.)

844. *Did he shew any trace of Italian influence at the beginning of the 17th century?*

No, although it was so powerful during the first part of the 17th century.

845. *What may be said of him?*

He may be justly styled, "The last of our ancient Composers." He composed much music for the church; one anthem especially is still very celebrated, "Hosanna to the Son of David," and the Church Service in F is frequently used.

. *When and where was Giovanni Battista Lulli born, and when and where did he die?*

Born at Florence, in 1633, and he died at Paris in 1687. (See index of musicians.)

. *What celebrated school did Lulli originate, and when?*

The modern French School, at the beginning of the 18th, or late in the 17th century.

. *What is known of Lulli; are his works numerous, and what did he add to his musical talent?*

Not very much is known. He became one of the most influential composers and best performers of his day; his works are very many. He added to his musical gifts those of comic acting and dancing.

. *Enumerate some of Lulli's works; and what French writer was connected with him?*

There are 20 Grand Operas and Ballets carried on entirely with music. Moliere wrote a large number of comedies, and Lulli composed a quantity of incidental music for the same.

. *What may be said about Lulli's Operas?*

No Operatic music in France has enjoyed such a long lease of popularity as his.

. *Why were his Operas so popular?*

No doubt he was the first composer who pleased the French ear.

. *What caused Lulli to succeed so well?*

His great dramatic genius.

853. *What influences prevented Lulli's Operas from lon keeping the stage?*

Firstly, adverse criticism; secondly, the introductio to the French, of the music of the Italian schoo thirdly, the advent of Rameau. Lulli's Opera kept the stage for more than a century, no withstanding all this.

854. *Which was the longest lived of Lulli's Operas, an when was it last performed? Mention the other*

"Theseus," performed last in 1778, 103 years afte its birth. "Les Fetes de l'amour et de Ba chus," 1672; "Cadmus," 1673; "Alceste," 1674 "Thésée," 1675; 'Atys," 1676; "Belléro phon," 1679; "Persée," 1682; "Phaeton," 1683 "Amadis," 1684; "Roland," 1685; "Armida, 1686; "Acis and Galatea," 1686.

855. *What great composer brought Lulli's reign to an end*

Gluck.

856. *Did Lulli benefit his successors?*

Yes; most decidedly his instruction and exampl did, although his music hardly extended beyon his native country.

857. *Of what nationality was one of Lulli's pupil Pelham Humphrey; has the latter's influence bee properly considered?*

England was Pelham Humphrey's native lan The obligations Humphrey owed to his maste Lulli, and the influence he exercised on hi contemporaries have been very much overlooke

858. *When was Pelham Humphrey born, and when did h die?*

In the year 1647, in London; and he died a Windsor in 1674, at the early age of 27. (Se index of musicians.)

Where was Humphrey sent by Charles II. to study?

To Paris, under Lulli.

What important post was Humphrey holding in Charles II.'s reign?

In the Chapel Royal he was one of the first set of children after the Restoration, and was a Gentleman of the Chapel in 1666.

What musicians were with him at the Chapel Royal at the same time?

Wise and Blow. (See index of musicians.)

What may be said of Humphrey's music?

There was not only shewn in it great genius, but also taste of a very high order.

Was Humphrey's time one for the favourable development of a great musician?

This is questionable; it was hardly a favourable period.

Was Humphrey's talent developed?

In his case it cannot be said to have been tried.

What did Humphrey gain by his visit to Lulli?

He heard Lulli's great works, and no doubt received valuable hints from him as to his own compositions.

What were the indirect advantages of Humphrey's visit to Lulli, and who were his fellow students?

His own compositions shew how Humphrey was influenced. Wise and Blow were his fellow students, also Croft and Weldon. (See index of musicians.)

867. *What great man succeeded Humphrey, Wise, Blow, Croft, and Weldon?*

Purcell. (See index of musicians.)

868. *What style was shewn in many of Humphrey's works?*

That of Lulli, who was his master.

869. *Does this style again appear; and by whom?*

Yes; Purcell was greatly influenced by it.

870. *What was thought of Humphrey when he returned to England, and since that time?*

He has been regarded by all true historians as the great representative of English music.

871. *What was thought of Humphrey's style when he returned from Lulli?*

Nothing so novel had been before heard. His harmony, melody, and plan were entirely new.

872. *What did his style become, and by whom was it afterwards developed?*

The "National style." It was developed by Purcell and Croft for masculine idea, by Clarke for sweetness, and by Weldon for taste. The "Royal Choir Boy," as Humphrey was styled, was followed more or less by every English composer up to the time of Handel.

873. *Who eclipsed Humphrey, and all other composers of the time?*

Purcell.

What do historians consider Purcell's works to be a type of; and was Purcell's life a long one?

The "type of English Composition." Purcell died at the age of 37; had his life been protracted we might have had a school of secular music of our own.

Who was Allesandro Stradella?

He was the first great singer of whom we have any account. (See index of musicians.)

When and where was Stradella born, when and where did he die; and who was his master?

Born at Naples, 1645; died at Genoa, 1681. He was supposed to be one of Durante's pupils.

What was Stradella distinguished as?

As a fine singer, and as an excellent performer on the Harp. For some years he was composer to the Opera at Venice, under the magistrates for that republic.

Give some account of Stradella's works.

Most of these, such as his Oratorios, Madrigals, &c., are in MS. One of these is specially worthy of note, viz., "St. John the Baptist." Some think his compositions are superior to any produced in the 17th century, except those of Carissimi.

When and where was Michael Wise born, when and where did he die; and what were his works?

Born at Salisbury in 1648, and died there in 1687. He composed many anthems; one may be especially mentioned, "Prepare ye the way." (See index of musicians.)

880. *When and where was John Blow born, when an where did he die; and what were his works?*

Born at Westminster in 1648, and died there i 1708. He wrote many services and anthems "I beheld, and lo," and "I was in the Spirit are two now frequently performed. (See inde of musicians.)

881. *In whose reign were Wise and Blow children of t Chapel Royal?*

In the reign of Charles II.

882. *What other celebrated musician was with Wise an Blow at the Chapel Royal?*

Pelham Humphrey. (See index of musicians.)

883. *When and where was William Child born, when an where did he die; and who was his master?*

He was born at Bristol in 1606; he died Windsor in 1697, and was buried in St. George Chapel, Windsor. He was pupil of Elwa Bevin, organist of Bristol Cathedral. (See inde of musicians.)

884. *What important offices did Child hold?*

In 1636 he was organist of St. George's, Windso also he became organist of the Chapel Roya Whitehall. After the Restoration he becam Chanter in the King's Chapel, and was mad gentleman of the private music in Charles II. reign. In 1683 he took his Mus. Doc. degree.

885. *What are Child's works?*

A large number of Services and Anthems, whic are now constantly heard in our Cathedral They are printed in Dr. Boyce's collection.

When and where was Matthew Locke born, and when and where did he die?

Born at Exeter, 1630; died in London, 1677. He was originally a chorister at Exeter Cathedral, and pupil of Ed. Gibbons. He became a Roman Catholic. (See index of musicians.)

What was Locke celebrated for?

Dramatic music. His Opera, "Psyche," produced in 1673, was the first English Opera properly so called, and no doubt the first presented on any stage. Locke also is said to have composed the noted music to "Macbeth" and "The Tempest," and some excellent Church music; also music for Viols.

What may be said as to Theory in connection with Locke?

He is said to have published the first rules on Thorough Bass, called "The Melothesia."

When and where was Allesandro Scarlatti born, and when and where did he die?

Born at Trapanni in 1659, and died at Naples in 1725. (See index of musicians.)

Of whom was Scarlatti a pupil?

Carissimi.

Are Scarlatti's works much to be admired?

Yes, but they are seldom now heard.

What may be said of Scarlatti's genius?

He was not only an inventive and learned composer, but also a most popular one.

What great School did Scarlatti found?

The Neapolitan School.

894. *What may be said of the Neapolitan School?*

In it were trained the majority of the great musicians of the last century. It has exercised an influence indirect, if not direct, on every composer who has since lived.

895. *What great improvements commenced with the Neapolitan School?*

The following may be given: modern musical practice; better fingering of keyed instruments; better bowing of stringed instruments; improvements in the instruments themselves; and the art of singing.

896. *How many Scarlatti's were there; and how were they distinguished?*

There were three: Allesandro Scarlatti, styled "the Great"; Domenico, his son; and Giuseppe, his grandson.

897. *What composition of Allesandro Scarlatti is even now performed occasionally at St. Peter's in Rome?*

The fugue for two choirs, "Tu es Petrus."

898. *Is there any doubt about A. Scarlatti being Carissimi's pupil?*

No; A. Scarlatti was 10 years old when Carissimi was practising his art in Rome in 1672, aged 85.

899. *Is there any interest attached to the connection between Scarlatti and Carissimi?*

Yes; Carissimi revealed to Scarlatti the secrets of his art, and these the latter augmented by the learning and experience gained by travel.

900. *What great School was at its zenith when Carissimi was born; and what great musician then flourished?*

The Roman School. Palestrina then was the great musical genius.

. *What great musician did Scarlatti live to know?*

Handel.

. *Was there any rivalry between Scarlatti and Handel?*

Yes; they met at Rome, and competed as performers on the Harpsichord and Organ.

. *What was the result of this competition last named?*

Scarlatti confessed himself beaten as to organ playing; no doubt he was superior to Handel as a performer on the Harpsichord.

. *When and where was Arcangelo Corelli born, and when and where did he die?*

Born at Fusignano in 1653, and died at Rome in 1713.

. *What may be said of Corelli as a musician?*

His merit was not depth of learning, like that of his contemporary, Allesandro Scarlatti, but he was led to select the most pleasing melodies and harmonies, and his part-writing was most admirable.

What celebrated work did Corelli publish in 1683?

"Trios," for two Violins and Bass, with accompaniment for the organ or the cembalo.

What is now thought of this work; and who were some distinguished pupils of Corelli?

Although it is now 200 years old, these Trios are constantly played, and give intense pleasure to musicians. Lorenzo Somis was born in Piedmont. He became pupil of Corelli, and afterwards of Vivaldi; he was considered the head of the Piedmontese School. Le Clair was Somis' pupil; Geminiani was another of Corelli's celebrated pupils, also Locatelli. Dubourg the Englishman was also Geminiani's pupil. (See index of musicians.)

908. *When and where was Henry Purcell born; when and where did he die?*
Born in 1658 at Westminster, and died there in 1695.

909. *What musicians were his predecessors?*
Wise, Blow, Croft, Weldon, Humphrey, and others. (See index of musicians.)

910. *Whose style appears in Purcell's works?*
That of Lulli.

911. *Was Purcell's style considered better than Humphrey's and that of other composers of the time?*
He surpassed them all.

912. *In what light was Purcell regarded by all historians?*
As the great representative of English music.

913. *Was his life a long one?*
No, he lived only 37 years.

914. *What was one great characteristic of his music?*
His great versatility.

915. *Are his works numerous?*
Yes, and specimens of nearly every form in music are to be found amongst them.

916. *What peculiar kind of music did he write, and what was it used for?*
"Curtain Music." This was played in theatres between the acts of plays.

917. *What did Purcell demonstrate with regard to the Opera?*
The possibility of there being a "National Opera"

3. *What may be said as to his essays in this direction?*
They may still be studied as models; they have, however, only until late years been so regarded.

). *Did any other Englishman follow Purcell; and was Purcell understood?*
No other Englishman is said to have succeeded in the last century in following Purcell's lead, and it does not seem that his great excellence was properly considered.

. *What style did Purcell's dramatic music resemble?*
It shows the same qualities as that of Lulli.

. *What other musician's fame rested on Lulli's style?*
That of Gluck; and in our own time that of Meyerbeer.

.. *Did Purcell's music long survive?*
Yes, it was the chief, if not the only music heard in England for some considerable time after his death.

. *What great composer stayed the career of Purcell's music?*
Handel.

. *Comparing Handel with Purcell, what may be said?*
That Handel was not much more highly gifted than Purcell, but he had much greater opportunities for cultivating his gifts; and he was born 30 years later than Purcell.

. *When and where was William Croft born, and when and where did he die?*
In 1678 at Nether Eatington, in Warwickshire; he died at Bath in 1727. (See index of musicians.)

926. *Of whom was Croft a pupil; and what offices did h hold?*

He was pupil of Blow, organist of St. Anne's Westminster. In 1700 he was gentleman of th Chapel Royal, and joint organist there wit Jeremiah Clarke in 1704. In 1709 he succeede Blow as master of the children, and composer t the Chapel Royal, and organist of Westminste Abbey.

927. *What music did Croft compose?*

Many grand and solemn anthems for the Churc viz., "God is gone up," "O Lord, Thou ha searched me," and "Put me not to rebuke"; i the latter there is a fugue in six parts.

928. *What was the cause of Croft's death?*

An illness caused by attending to his duty at th Coronation of George II.

929. *When and where was Benedetto Marcello born, a when and where did he die?*

Born at Venice in 1686; died at Brescia in 1739.

930. *What were Marcello's works, and which was a m famous one?*

Oratorios, Operas, and Instrumental Music. H best work was his setting of Guistuman's par phrase of the first 50 Psalms of David.

931. *What musician greatly influenced Marcello; a what may be said of his works?*

Giovanni Clari, who composed a "Stabat Mater also his "Madrigali o Duetti" may be regard as the first secular vocal music, both elega and learned. Handel is supposed to have avail himself of Clari's subjects in the choruses "Theodora." (See index of musicians.)

2. *When and where was Jean Philippe Rameau born, and when and where did he die; what may be said of him as a musician?*

Born at Dijon in 1683, and died at Paris in 1764. He was the greatest musical genius of the first half of last century; he was also a great theorist, and wrote largely for the Clavecin. His suites are somewhat similar to those of Couperin.

3. *What improvements in instrumentation did Rameau make?*

He combined wind with stringed instruments, and so produced very fine effects.

4. *To whom was Rameau successor?*

Lulli.

5. *What was the difference between Rameau's music and that of Lulli's. What did it effect; and what was Rameau's celebrated Opera?*

It was not less dramatic than Lulli's, but it was more masculine in design, and more interesting in detail; it succeeded in pleasing the French taste. Rameau composed the celebrated Opera of "Castor and Pollux" in 1737.

6. *Who was Rameau's opponent?*

Rousseau (1712-1778).

7. *When and where was Handel born?*

At Halle, in Saxony, in 1685. (See index of musicians.)

8. *Of what nationality was he by birth, and of what by education?*

By birth a German; by education he was a "citizen of the world."

939. *Why do we look upon Handel as half an Englishman?*

Because so much of his life was spent in England and so many of his works owe their origin t English suggestion.

940. *With what great composer's career did Hand interfere?*

That of Purcell's.

941. *Comparing Handel with Purcell, what is the result and how long after Purcell was Handel born?*

Handel was not a greater genius, but his bein born 30 years later, he had more favourabl opportunities.

942. *Had Handel much opportunity for studying music*

Yes, because music was then almost a universa language.

943. *Who was Handel's early master?*

Zachau, the Cathedral organist at Halle.

944. *What happened to Handel at the age of* 14; *wher did he then go, and what did he do?*

His father then died; Handel was left to his ow resources. He made his way to Hamburg, an got a place as Violinist in the Opera unde Keiser.

945. *When did Handel produce his first work, and wha was it called?*

In 1705. The Opera of "Almira" was its title.

What other works was this Opera of "Almira" followed by, and what was there peculiar about them?

By three other Operas: "Nero," in 1705, "Daphne," in 1706, and "Florinda," in 1706. These were the only ones with *German* words Handel ever set.

What country did Handel visit after he composed these Operas?

Italy.

What great musician did Handel find at Naples?

Allesandro Scarlatti, in full exercise of his powers.

What was Scarlatti achieving in music at Naples; and what musicians went from his School which he founded there?

Scarlatti was busy in founding the Neapolitan School, which sent forth later on, Vinci, Leo, Durante, Pergolesi, and the Saxon Hasse. (See index of musicians.)

What other musicians came later from this School?

Jomelli, Sacchini, and Guglielmi. Sacchini was pupil of Durante. His best Operas were "Olimpiade," "Dardanus," "Œdipus," and "Tigrane." (See index of musicians.)

What other musicians followed the last named?

Paisiello and Cimarosa. Cimarosa's Operas were "Le Stravaganze del Conte," 1772; "Matrimonio Legreto," 1792; and "Gli Orazii e Curiazii." (See index of musicians.)

Whose music is Handel said to have heard at Rome?

That of Corelli.

953. *What other fine music could Handel also have studi at Rome?*

The grand old music of the Sistine Chapel.

954. *What musician was at Venice at that time; and ov what did he preside?*

Antonio Lotti; he presided over the music of th republic. He was born in 1667 at Venice, an died there in 1740. (See index of musicians.)

955. *Who were his collaborateurs?*

Marcello, Gasparini, and Steffani. (See index musicians.)

956. *What would Handel have heard besides all this?*

The best artistes in the "New art of Singing."

957. *Did Handel take all these advantages without makin any return?*

No, he gave an immense deal in exchange.

958. *What different kinds of music did Handel write?*

Music for the church, the theatre, and the cham ber.

959. *How long did Handel stay in Italy, and whither did h next proceed?*

Two or three years; he then left Italy, and turne his steps northwards.

960. *What happened to Handel at Hanover?*

He met at the court of the Elector of Hanover (wh became afterwards George I.) some Englis noblemen, and they induced him to visit Englan

When did Handel arrive in England; and at what age?

In 1710; he was then 25.

Did Handel pass much of his life here?

Yes; with the exception of a few flying visits to the continent, he spent the remainder of his life in England.

What has caused Handel to be so popular in England?

He owes his place in the hearts of the English almost entirely to his great Oratorios.

Did Handel write many other works besides his Oratorios?

Yes, and they are almost innumerable.

At what time of life did Handel produce his great Oratorios?

His Oratorios were the products of his later years.

What was the chief cause of Handel's introduction to England; and what Operas did he write for the Royal Academy of Music, founded for the performance of Operas in 1720?

Through his being a composer of Operas; he wrote for the Royal Academy of Music 14 Operas. The most noted are, "Radamisto," 1720; "Ottone," 1722; "Julius Cæsar," 1723; "Tamerlane," 1724; "Rodelinda," 1725; "Scipione," 1726; "Allesandro," 1726; and "Tolomeo," 1728.

967. *Did Handel meet with many difficulties; and wh was his last Opera?*

Yes; for more than a quarter of a century h struggled on, before finding out his great work viz., the Oratorio. His last Opera was "Der damia," produced in 1740, when he was 54 year old.

968. *To what events do we owe the composition of two of hi Oratorios; and what are their titles?*

To his failure, not as an Opera composer, but a an Operatic manager, we owe the production o "Israel in Egypt," and the "Messiah."

969. *At what age did Handel begin his finest and mos elaborate works?*

At 53 years of age.

970. *How many Operas did Handel compose; and at wha date did his writing of Operas cease?*

He wrote 39 *Italian* Operas, one *English* Opera viz., "Alcestes," and four *German* Operas, viz. "Almira," "Nero," "Florinda," and "Daphne." His last Opera was "Deidamia," and with tha in 1741, he bid farewell to the stage.

971. *Who were Handel's opponents, and what was the resul to Handel of their opposition?*

Buononcini and Ariosti. In spite of his indomi table will, Handel at last lost his savings o £10,000, and his health was for a time completely broken down.

972. *Where did Handel go to recover from this illness?*

To Aix la Chapelle; there he benefited greatly, and returned quite well.

973. *When and where did Handel begin a series of performances?*

In Lent, 1739, at the old Haymarket Theatre; these performances were continued annually.

What are the titles and the dates of the composition of Handel's Oratorios, and his other important sacred music?

As follows: two Italian, one German, and 19 English. "Utrecht Te Deum and Jubilate," 1713; "Chandos Te Deum and Anthems," 1717 to 1720; "Esther," 1720; "Acis and Galatea," 1721; "Deborah," 1733; "Athalia," 1733; "Funeral Anthem for Queen Caroline," 1737; "Saul," 1738; "Israel in Egypt," 1738; "Messiah," 1741; "Samson," 1742; "Dettingen Te Deum," 1743; "Joseph," 1743; "Hercules," 1744; "Belshazzar," 1744; "Occasional Oratorio," 1746; "Judas Maccabeus," 1746; "Alexander Balus," 1747; "Joshua," 1747; "Solomon," 1748; "Susannah," 1748; "Theodora," 1749; "Jephtha," 1751; and "Triumph of Time and Truth," produced 1757 (this had been sung in Italian in 1737); "Ressureczione," 1708; and "The Passion" (German), 1717.

What may be said with regard to several of these works?

That they are either repetitions to a certain extent of one another, or they are made up of pieces adapted from earlier works.

When did Handel die, and at what age; and where was he buried?

On Good Friday, April 17th, 1759, aged 75, and was buried at Westminster Abbey.

Who was Handel's great contemporary; and when and where was he born?

John Sebastian Bach; born at Eisenach in 1685.

Why does Bach resemble Handel with regard to his works?

He, like Handel, owes his fame chiefly to his Oratorios.

979. *Do the lives of Handel and Bach resemble each other*

No, very little.

980. *What was a marked difference between Handel and Bach?*

Handel was an individual *sui generis;* Bach was one of "a species," if not "of a race."

981. *Did any of Handel's ancestors cultivate music?*

No.

982. *Were Bach's ancestors musical?*

Yes; Bach was one of a fifth generation of musicians, extending back to the beginning of the 16th century.

983. *What may be said as to the descendants of these two great men, Handel and Bach?*

Handel left no descendants. Bach was twice married, and had eleven sons and nine daughters; every son became a musician, and many of them attained eminence.

984. *What was the difference between Handel and Bach as to a knowledge of the world?*

Handel travelled very early in life into many countries; Bach remained at home.

985. *Which was Handel's first Oratorio; why was it so remarkable, and was it called by another name?*

"Esther." It was the first oratorio heard in England; it was also styled "Haman and Mordecai," a Masque.

986. *What harmony was sparingly used by Handel?*

The chord of the Augmented Sixth.

. *Who is supposed to have used this chord of Augmented Sixth for the first time; and how long was this before Handel's time?*

Stradella first used it in "St. John the Baptist" in 1676, nine years before Handel's birth.

. *What keys did Handel select for expressive movements; and what examples may be quoted?*

The sharp keys; for example in the air, "Comfort ye," and "In Sweetest Harmony."

. *What may be said as to Handel's composition at the first and last periods of his life?*

That he wrote with just as much perfection, although he often repeated himself.

. *As to Handel's later works, what are noteworthy?*

That some of them are either repetitions of one another, or made up of pieces adapted from earlier works.

. *What two choruses of Handel are based on other compositions of his? What were these compositions; when were they written; for what had they already done duty; and when were they again utilised?*

The choruses, "His yoke is easy," "He shall purify," "For unto us," and "All we like sheep," are based on movements from Handel's "Chamber Duets," published as early as 1711. Some of these had before been used in "Acis and Galatea," and "Alexander's Feast," and were still to furnish material for "Judas Maccabeus."

What is the origin of the air, "O had I Jubal's Lyre"?

It is taken from "Laudate Pueri," written in 1707; a movement from the early Latin Church music.

993. *What is the origin of the Chorus "Glory to God," i "Joshua"?*

From the Gloria of the same psalm, viz., "Laudat Pueri."

994. *What is the origin of the Duet, "O Death, where thy sting," in the "Messiah"?*

From the "Chamber Duet," "Se tu non lasc amore."

995. *Where are the four Choruses in the "Messiah," "An he shall purify," "His yoke is easy," "For unt us a child," and "All we like sheep," taken from*

From the two Chamber Duets. These were com posed for the Princess Caroline (step-daughte of the Elector) after Handel's return to Hanover

996. *Where did Handel place several airs from th "Passion"?*

In the Oratorio of "Esther."

997. *What are many of Handel's phrases called; an where are they to be found?*

Handelian; they are, however, to be found in th works of his Italian predecessors.

998. *What chorus is almost a transcript of another; an who was this latter written by?*

The chorus, "Hear Jacob's God," is almost a tran script of "Plorate Filiæ Israel," in Carissimi' Oratorio of "Jephtha."

999. *Where did Handel get his idea for the chorus, "Egyp was glad"?*

It is no doubt taken from an Organ Fugue by Kerl and Kerl's works Handel is said to have studied

00. *Where was a great deal of Handel's Oratorio, "Deborah," taken from?*

From the "Second Passion," and "Esther," &c.

01. *Where has Handel written something similar to the movement, "Quando Corpus," of Rossini's "Stabat Mater"?*

In the Coda of "Leo, the proud chief."

02. *What may be justly said with regard to these appropriations?*

That Handel never made them consciously, and that when they were made, they were so wonderfully attired, that the original claimant would hardly for shame have called them his own.

03. *What instrument has Handel omitted in the Chandos anthems; also in "Acis and Galatea," and why?*

There is no part for the Viola or Tenor; it seems that the Duke of Chandos had no performer on that instrument, when Handel was director of the music at his chapel in 1717.

04. *Where is the only instance of double stopping to be found in Handel's music?*

In his setting of the 42nd Psalm, according to Sir P. Stewart's account.

05. *How is the Violin used in Handel's 42nd Psalm?*

In a very masterly way as an accompaniment to the Recitative.

06. *Is there any similar instance in "The Messiah"?*

No.

1007. *How is the Orchestra used in the Oratorio of "Deborah"?*

In this Oratorio, date 1733, there is a very full orchestration.

1008. *How are the Violins used in "Deborah"?*

They reach upwards, as to pitch with the highest notes of their scale.

1009. *How are the Violas used in "Deborah"?*

Double Viola parts are written, and parts for Viola and Cello, where the Cello is used as a second Viola.

1010. *How are the Bassoons used in "Deborah"?*

These instruments, which are too often degraded to the position in the orchestra of doubling the Bass, are here used as in Mozart's, and in that of the more modern style.

1011. *What other instruments are used in "Deborah"?*

Three Trumpets, three Horns, and three Drums.

1012. *How did Handel use the Violins in his Opera of "Teseo," and was the effect considered peculiar?*

He caused the Violins to double the Flutes an octave lower; this was quite a modern effect.

1013. *What instrument did Handel use in "Julius Cæsar," and what was it like; did he introduce it into any other of his works?*

The Theorbo. It was like the Lute, in that it had eight brass strings, but was twice as long; the tone was soft and pleasing. He also used it in "Athaliah," and "Saul."

14. *What other peculiar instrument did Handel use in his Opera of "Julius Cæsar"?*

The Viol di Gamba, with six strings; it was held like the Violoncello.

15. *How did Handel use the Bassoons in "Julius Cæsar"?*

There were two Bassoons, and they doubled the Violas and Violin an octave lower, as in the air from "Saul," viz., "Sin not, O King."

16. *Describe the score for Handel's Coronation Anthem of "Zadok the Priest."*

There were three Violins, each separately taken, Viola, Violoncello, C. Bass, two Oboes, two Bassoons, both the latter separate from Violins, three Trombas, and Kettle Drums. All this had figured Bass for Organ, and Vocal parts for seven voices.

17. *Where does Handel employ four Violins; and when was that Oratorio produced?*

In "Athaliah," produced at Oxford in 1733.

18. *What sad affliction did Handel suffer from in his later years; when did he die, and where was he buried?*

He became blind, cataract having set in whilst he was writing his Oratorio of "Jephtha." He died on Good Friday, April 13th, 1759, and on the Friday following was buried in Westminster Abbey.

19. *When and where was John Sebastian Bach born, and with whom was he contemporary?*

Born in 1685 at Eisenach; he was contemporary with Handel.

1020. *Give some account of Sebastian Bach's early training in music.*

He commenced under his elder brother, J. Christopher Bach, and he entered the choir at Lüneberg, where he remained until he was 18; then he obtained the office of Violinist in the Court of the Duke of Saxe Weimar.

1021. *What important positions did Sebastian Bach hold?*

In 1708, he was Court Organist at Weimar; in 1723, Director of the Thomas Schule at Leipsic.

1022. *Mention some of Sebastian Bach's most celebrated works.*

In 1725 he published his "Wohltemperirte Clavier," or the well known 48 Preludes and Fugues. The "Passion," according to St. John and St. Matthew; the "Christmas Oratorio," &c. Two more settings of the "Passion" have been lost: the Magnificat in D, and the B minor Mass are also very celebrated.

1023. *In what way does Sebastian Bach resemble Handel, and how do these two great musicians differ?*

Bach, like Handel, acquired his fame by his Oratorios; their lives, however, bear no further resemblance. Bach was one of a species, if not of a race; Handel was an individual *sui generis*.

1024. *Was Sebastian Bach's family musical, and how did they differ from Handel's in this respect?*

Yes; Bach was twice married, and had eleven sons and nine daughters. Every son became a musician, and several attained eminence. Handel left no descendants.

5. *What interesting custom was observed annually by Sebastian Bach's relations?*

An annual gathering took place at Erfurt, and this was kept up to the middle of the last century.

6. *What affliction did Sebastian Bach suffer from in his latter days?*

Blindness.

7. *How did Sebastian Bach and Handel differ as to their knowledge of the world?*

Handel mastered the musical idiom of Europe by travelling into many countries; Bach remained at home.

8. *Do all agree as to Sebastian Bach's genius?*

No, widely different opinions are held.

9. *Why does Sebastian Bach's music not become popular?*

Perhaps it is because it is wanting in some element to render it intelligible.

10. *Is Sebastian Bach considered the Handel of Germany?*

Hardly so; he is more like an exotic there. Whether he will be acclimatized there remains to be proved.

11. *What works of Sebastian Bach's will possibly outlive other music?*

His 48 Preludes and Fugues for the Piano, and his Fugues for the Organ.

12. *What is the character of Sebastian Bach's* 48 *Preludes and Fugues for the Piano?*

They are thoroughly unique. Bach's invention and his extraordinary genius can nowhere be better exemplified, than in these compositions.

1033. *What in Mathematics or Architecture are Sebastian Bach's 48 Preludes and Fugues often compared to?*

In Mathematics, to Euclid's Elements; in Architecture, to the Pyramids.

1034. *What great composers were greatly influenced by Sebastian Bach?*

Mozart and Haydn.

1035. *When and where was Dr. Maurice Greene born, and what positions did he hold?*

Born in 1695, in London. He was Chorister at St. Paul's Cathedral; Organist of St. Dunstan, in the West, London; St. Andrew's, Holborn; and St. Paul's Cathedral, the latter in 1718. He became Organist and Composer to the Chapel Royal. In 1730 he took the Mus. Doc. degree, and became Professor of Music at Cambridge, and in 1735 master of His Majesty's band.

1036. *Mention some of his works.*

He composed lessons for the Harpsichord, some English Operas now quite forgotten, some Church Music, and 40 Anthems.

1037. *When and where did Maurice Greene die?*

In 1755, in London; he was succeeded as Composer to the Chapel Royal by his talented pupil, Dr. William Boyce.

1038. *When and where was James Kent born; and of whom was he a pupil?*

Born in the year 1700, at Winchester; he was a pupil of Dr. William Croft. At an early age he entered the choir of Winchester Cathedral; then he became Organist of Findon, Northamptonshire; of Trinity College, Cambridge; and lastly of Winchester Cathedral, in 1737.

9. *What composer's style resembled that of Kent?*

That of his master, Dr. William Croft; Kent closely followed the latter.

10. *Mention some of Kent's most noted compositions. When and where did he die?*

The Anthems, "Hear my prayer," "O Lord our Governor," "Give the Lord the honour due," &c. He died in 1766 at Winchester.

11. *When and where was Giovanni Battista Pergolesi born, and when and where did he die?*

Born in 1710 at Jesi, and died in 1736 at Pozzuoli.

12. *Of whom was Pergolesi a pupil?*

Durante, one of the Neapolitan School.

13. *What may be said as to Pergolesi's works; did he write any Operas?*

He wrote in nearly every style, and of his Operas, "Serva Padrona" was very famous; Mozart's lighter style might be traced in it.

14. *What celebrated sacred work did Pergolesi write; and what other musicians have set music to the same words?*

The "Stabat Mater." The following, viz., Josquin du Pres in the 15th century, Palestrina in the 16th century, Clari in the 17th century, Haydn in the 18th century, and Rossini in the 19th century, set the same words.

15. *When and where was Jeremiah Clarke born, who was he contemporary with, and what positions did he hold?*

He was born in London in 1669, and was contemporary with Purcell. He became Organist of St. Paul's, 1693; Organist and Gentleman of the Chapel Royal in 1704.

1046. *Mention some of Clarke's works.*

The best of his Anthems are, "I will love Thee," "Bow down Thine ear," and "Praise the Lord." He wrote lessons for the Harpsichord, and several songs.

1047. *What tragic end did Clarke meet with?*

Being disappointed in love, he committed suicide in his own house in St. Paul's Churchyard in 1707.

1048. *When and where was John Weldon born, what positions did he hold, and when and where did he die?*

Born at Chichester in 1676; pupil of John Walter (Organist of Eton), and afterwards pupil of Purcell. He became Organist of New College, Oxford, Gentleman of the Chapel Royal, and succeeded Dr. Blow as Organist there; he was also at the same time Organist of St. Bride and St. Martin in the Fields. Weldon died in London, in 1736, and was buried in St. Paul's Churchyard.

1049. *Mention some of Weldon's works.*

Several Solo Anthems, viz., "In Thee, O Lord," "Hear my crying," "I will lift up mine eyes," "O Lord, rebuke me not," &c.

1050. *When and where was Dr. William Boyce born; what positions did he hold, and in what was he said to be very eminent?*

Born in London, 1710. He was Organist of Oxford Chapel, St. Michael's, and finally he became Organist, Composer, and Gentleman of the Chapel Royal. He was an eminent Organist, and wrote much Organ music; this was very popular in his day.

1. *Mention some of Dr. Boyce's works.*

Opera of the "Chaplet," the Oratorio of "Solomon," 12 Sonatas for two Violins and Bass; the latter were constantly performed in his time, and even since as chamber music. Amongst his Anthems the following are beautiful specimens of Church music: "By the waters of Babylon," "The Lord is King," and "O give thanks."

2. *When and where did Dr. Boyce die, and where was he buried?*

In 1779, at Kensington, and was buried in the vault underneath the brass gate in the centre of the dome of St. Paul's. He was succeeded in the Chapel Royal by Dr. Dupuis, and as master of His Majesty's band by Mr. Stanley.

3. *When and where was Dr. Thomas Augustine Arne born; and for what other profession than that of music was he first intended?*

In 1710, in London; he was first brought up to the Law, but his taste for music triumphed over all difficulties.

4. *Mention some of Dr. Arne's works.*

He is said to have composed 23 Operas, three Oratorios, besides several Anthems and Songs.

5. *What Operas written by Dr. Arne are the most celebrated?*

The Operas of "Comus" and "Artaxerxes."

6. *When and where did Dr. Arne die?*

In 1778, in London.

1057. *When and where was Christopher Gluck born; what country was he a native; what may be said his early training and after-life?*

He was born at Weidenwang in 1714, thus bein a Bohemian by birth; he received his trainin in Prague and Vienna, and subsequently Milan, and there he studied Italian Opera under Samartini.

1058. *Mention some of Gluck's works. What musician career is said to have terminated when Glu arrived on the scene?*

The Operas of "Artaxerxes," "Clytemnestra "Demetrio," and "Clemenza di Tito." H visited Rome and Vienna, and at Vienna h produced "Orfeo," in 1762, on the occasion the marriage of the Emperor, Joseph II. Th was followed by "Alceste," in 1767, which n being quite so successful, he turned to Paris 1773, and he produced "Iphigenia in Aulis," 1774; this gained him a footing in Paris; the in 1777 came "Armide." Lulli's career te minated when Gluck's commenced.

1059. *Did Gluck write any sacred music, and what fo midable rival had he in all his work; when w where did Gluck die? What Opera did Piccin his rival, produce in Paris?*

Gluck only wrote one sacred piece it is suppose namely, "De Profundis." Piccini was Gluck rival; the musical world was divided into tw parties, which were called "Gluckists" a "Piccinists." Gluck triumphed, although th rivalry continued until 1787. Gluck died Vienna in 1787. Piccini produced, in 1778, th Opera of "Roland"; this was followed by th Operas of "Atys," and "Iphigenia in Tauris

10. *Who was Carl Bach, and what does modern music owe to him?*

He was the second son of Sebastian Bach; modern music owes him a large debt of gratitude.

11. *What was Carl Bach sometimes styled?*

Bach of Berlin.

12. *By what School was Carl Bach influenced?*

The Italian School.

13. *By this did Carl Bach's works cease to become national; and did he write Oratorios?*

No, but they had all the ease and sweetness from the Italians. He wrote two very interesting Oratorios, viz., "The Israelites in the Desert," in 1775; and the "Resurrection and Ascension," in 1787. These are much like the German "Passion" Oratorios.

14. *What great musicians owed very much to Carl Bach's influence?*

Haydn and Mozart.

15. *What did Carl Bach originate with regard to form; also in what work of his did he introduce a novel system of fingering?*

He originated the method of linking several movements together. In the Adagio of his Sonata in A, it is introduced by modulation at the end of the preceding movement. He was the originator of the *First movement* or *duplex form.* In his book of instructions for the Clavichord, the fingering was quite novel at that time.

1066. *When and where was Nicolo Jomelli born; of who was he a pupil?*

He was born at Aversa, in 1714, and becam pupil of Leo and Durante.

1067. *Mention some of Jomelli's works.*

He composed a large number of Operas, Oratorio and other compositions.

1068. *Where was one of his Operas performed?*

At the Argentine Theatre, at Rome, in 1740.

1069. *When and where did Jomelli die?*

In 1774, at Naples; and there his funeral wa celebrated with great pomp.

1070. *When was Dr. James Nares born, and what offic did he hold?*

Born at Stanwell, in 1715. He was Organist York Cathedral, and became in 1758, upon th death of John Travers, Organist and Compos to the Chapel Royal, and master of the childre

1071. *Mention some of Dr. Nares' works.*

His compositions were not very numerous. Abo 26 Anthems: "Behold, how good and joyful "O Lord, my God," &c., are good examples his style; also his Service in F, which is sti popular.

1072. *When and where did Nares die; and where was buried?*

He died at Westminster, in 1783, and was buri at St. Margaret's Church. He was succeede by Dr. Arnold, as Organist of the Chap Royal, and by Dr. Ayrton, as master of th children.

3. *When and where was Dr. Joseph Haydn born?*

He was born in 1732, at Rohrau, near Vienna.

4. *What influence was most completely exhibited in Haydn's works?*

The Italian.

5. *What great musician may be included in the epoch of Haydn?*

Mozart.

6. *Who was Haydn's first teacher, of what trade was he, and what positions did he hold?*

His father, who was wheelwright, sacristan, magistrate, and organist.

7. *Who was Haydn placed under in early life?*

George Reuter, the Choirmaster of St. Stephen's, Vienna.

8. *How long did Haydn remain with Reuter, and what caused the separation between them?*

He remained until he lost his voice, and he was then thrown on the world.

9. *Who offered Haydn a refuge?*

A poor hairdresser, Keller by name, gave him a home and a garret.

10. *What did Haydn do as to music whilst he was at Keller's?*

He set to work to study Harmony and Counterpoint.

11. *What great man did Haydn meet at Keller's?*

Metastasio.

1082. *To whom did Metastasio introduce Haydn?*

To the Venetian Ambassador.

1083. *Who did Haydn next meet there?*

Porpora, who was the eminent composer and singing master, then 70 years of age.

1084. *Did these men, Porpora and Metastasio, become of any service to Haydn?*

Yes, no two persons could have been more useful to the young German.

1085. *What were their respective acquirements?*

Metastasio, being a poet, was of course a musical critic, and he also had a good knowledge of the art of music. Porpora was a great artiste.

1086. *How were their counsels given to Haydn?*

Metastasio's were given most readily; Porpora was not so kind and liberal. The latter exacted from Haydn many acts of drudgery.

1087. *How many works has Haydn written, and how may they be classified; was his first Quartett for string successful?*

More than 800, as follows: four Oratorios, 24 Operas, 19 Masses, 83 Instrumental Quartetts, 118 Symphonies, &c., &c. His first Quartett was written in 1755; it was weak and slender in design, but he gradually improved this form which Mozart afterwards so cleverly elaborated.

1088. *When Haydn was in Prince Esterhazy's service, for what peculiar instrument did he write; to what family of instruments did it belong, and what has become of the music Haydn wrote?*

He wrote 163 pieces for the Baryton, an instrument of the now extinct family of Viol. Nearly all these pieces were burned.

Did these works do Haydn any good?

Yes, they must have added to the composer's resources.

Mention some of his Oratorios.

"The Return of Tobias"; "Seven last words," 1786; "The Creation," 1798; "The Seasons," 1801.

Which of these shews the most genius, and which is the most popular?

The "Seven last words" displays the most genius; "The Creation" is decidedly the most popular.

What was the "Seven last words" in its original state?

Only a series of symphonic movements; they were intended to follow after sermons on the words uttered by our Lord on the Cross. The text was afterwards added by Michael Haydn, younger brother of Haydn.

Does this work resemble an Oratorio; if not, what is it like?

No, it is similar to Bach's "Passion" music; these nine Adagio movements have, however, rarely been surpassed for beauty and sweetness.

What was the origin of Hadyn's "Creation"?

It owes its commencement to Haydn's visit to London in 1791.

When Haydn visited London, what great works did he hear there?

Some of Handel's Oratorios.

1096. *Did these mighty compositions impress Haydn; cou they have been heard by him previously in Germany*

He was greatly impressed by them; they we not known in Germany.

1097. *What was the result of all this as to Haydn?*

The production by him of something of the sam *class*, but not of the same *kind*.

1098. *May Haydn's "Creation" be compared to Handel "Israel in Egypt"?*

It is so very different, that comparison is almo impossible. Haydn did his very best, an produced something quite unique.

1099. *In order to comprehend what modern music owes Haydn, what must be studied?*

Plan, form, or design.

1100. *What form did Haydn invent?*

It is supposed that he invented the Sonata forn He could hardly have done this, as it was th necessary effect of modern tonality; he wa however, the first to appreciate it thoroughl

1101. *How long after Haydn's birth was Mozart born, a who were the other contemporaries of Haydn?*

In 1756 Mozart was born, 24 years after Hayd The other contemporaries were Albrechtsberg (1736-1809); André (1741-1799); Nauman (174 1801); Dussek (1761-1812); Steibelt (1764-182 Andrecs Romberg (1767-1821).

1102. *Did Haydn survive Mozart, and what was the res of his doing so?*

Yes, he survived him 18 years, so that Mozar epoch was within that of Haydn.

3. *Did Mozart owe any of his success to Haydn?*

Yes, and he fully acknowledged this.

4. *Did Haydn owe any of his success to Mozart?*

Yes, and the older musician also acknowledged these obligations.

5. *How may this be readily seen?*

Because the majority of Haydn's works were written after Mozart's death.

6. *When were some of Haydn's symphonies written?*

Six out of the celebrated 12 were composed in 1791, the year of Mozart's death; the other six two years after. Besides all these, Haydn wrote a large number, having a theatre, and a band always ready to play his works, when he was at Prince Esterhazy's.

7. *When was the "Creation" commenced and finished?*

It was begun in 1795, and finished in 1798.

8. *Where was the "Creation" first performed, and was it successful?*

In the Schwartzenberg Palace, Vienna, and its fame soon spread throughout Europe.

9. *What may the Oratorio of the "Seasons" be styled; when was it completed, and where are the words taken from?*

The last great work of the 18th century, and even still of later time. It was composed in 1801; Thomson's poem furnished the words.

1110. *What kind of tonality may be found in Haydn's earlier works?*

The ancient tonality.

1111. *Does this tonality appear in his later works?*

No, there are no traces of this in those of his manhood, or those of his later life.

1112. *What may be said of Haydn's melodies?*

They are old fashioned, but by no means ancient.

1113. *What may Haydn be justly styled, and who was one of his celebrated pupils?*

The "Father," or "founder of modern music." Pleyel was a pupil of his. Pleyel's quartetts were highly spoken of by Mozart, and he wrote a large quantity of chamber music, symphonies &c. He settled in Paris, founding a piano factory there. Madame Pleyel was his daughter-in-law.

1114. *To whose influence may Haydn and Mozart be said to owe very much? And give a short summary of Haydn's works.*

The influence of C. P. E. Bach, and also that of Sebastian Bach. Haydn composed 118 Symphonies, 83 Quartetts, 24 Concertos, 24 Trios 44 Sonatas, 19 Operas, 15 Masses, about 400 Dances, 163 pieces for the Baryton, and several Oratorios.

1115. *Who was Haydn's celebrated pupil, and what did Haydn do with him?*

Beethoven was his pupil. He left Bonn in 179 for Vienna, and placed himself under Haydn but Haydn shortly after started for London and handed his pupil, Beethoven, over t Albrechtsberger.

6. *Who was said to be Haydn's heir?*

A blacksmith, to whom he left 30,000 florins; also he left 12,000 florins to his two faithful servants.

7. *When and where did Haydn die, and where was he buried?*

In 1809, aged 78 years, at Vienna; he was buried in Gumpfenzdorf cemetery.

8. *When and where was Jonathan Battishill born, and what offices did he hold?*

In 1738, in London. He was pupil of Savage, and chorister at St. Paul's; afterwards Organist of St. Clement's, Eastcheap, St. Martin's, and of Christ Church, Newgate Street. He presided at the harpsichord at Covent Garden Theatre.

9. *What did Battishill compose?*

Songs for Sadler's Wells Theatre, Opera of "Alcmena," Catches and Glees, the Anthems, "Call to Remembrance," for seven voices, "How long wilt thou forget," "I will magnify Thee," "Deliver us, O Lord," &c.

0. *When and where did Battishill die, and where was he buried?*

In 1801, at Islington, and he was buried near Dr. Boyce, at St. Paul's.

1. *When and where was Dr. Samuel Arnold born, and what offices did he hold?*

In 1740, in London. He was pupil of Gates and Nares; in 1783 he was Organist of Chapel Royal; in 1789, Conductor of the Concerts of Ancient Music; in 1793, Organist of Westminster Abbey; in 1796 he conducted the performance at St. Paul's, for the benefit of the sons of the Clergy.

1122. *Mention some of Dr. Arnold's works.*

There are supposed to be about 40 English Operas, seven Oratorios, including "The Prodigal Son," besides many church compositions. The continuation of Boyce's Service in A is well known as being Dr. Arnold's.

1123. *What great work did Arnold superintend as to its production; when did he die, and where was he buried?*

The magnificent edition of some of Handel's works, in 36 folio volumes. He died in 1802 and was buried at Westminster. The three choirs of Westminster, St. Paul's, and the King's Chapel, requested permission to attend the funeral. A new anthem by Dr. Calcott was written for the occasion, viz., "I heard a voice from Heaven."

1124. *When and where was Muzio Clementi born; did he come to England early in life, and what did he do there?*

He was born in 1752 at Rome. He came to England when very young, and he was appointed conductor at the King's Theatre. He performed at concerts in Hanover Square in 1783 and 1784. (See index of musicians.)

1125. *For what was Clementi celebrated, and what may he justly styled?*

As a great pianoforte player. His Concertos, Sonatas, and lessons for that instrument, are world renowned. He may be justly styled the "Father of the Pianoforte."

6. *What celebrated work of Clementi's is now in constant request?*

The "Gradus ad Parnassum"; it will endure yet for many years as a valuable set of studies for the pianoforte.

7. *When did Clementi die, and where was he buried?*

In 1832, at Evesham, and was buried in Westminster Abbey; a small tablet marks the spot.

8. *When and where was Mozart born, and how long after Haydn?*

In 1756, at Salzburg, in Germany, 24 years after Haydn's birth. (See index of musicians.)

9. *Did Haydn survive Mozart?*

Yes, for 18 years; therefore Mozart's epoch was within that of Haydn's.

0. *Was Mozart's father musical?*

Yes, and he was the author of a treatise on the Violin.

1. *Was the early education of Mozart favourable to his genius?*

Yes; the circumstances of his birth and early training were most decidedly so.

2. *What great advantages had Mozart in early life?*

A good teacher in his father, and the companionship of a talented sister.

3. *Was Mozart more clever than other juvenile prodigies?*

Yes; he is said to have eclipsed them all.

1134. *What could Mozart do at the age of four, six, seven and nine years?*

At the age of four he played the Clavecin, at six he played a Concerto at Munich, at seven he took part in a Trio at first sight, and at nine he was taken to Paris.

1135. *When is it supposed that Mozart attempted composition?*

At the age of six years, his first crude attempt was made.

1136. *What did Mozart try to write at a very early age?*

A Concerto for the Clavier, and it was not devoid of musical ideas and expression.

1137. *When did Mozart visit Vienna?*

When he was about six years old, his father took him and his sister Maria (the latter about 11 years old) to Vienna. They were very favourably received, and they performed before the Emperor and Empress.

1138. *What other cities did the Mozart family trio visit?*

Munich, Mayence, and other cities of Southern Germany, and from thence they went to Paris and London.

1139. *When did the Mozart family visit London?*

In 1764.

1140. *Before whom did they perform in London, and where?*

Before the King and Queen (King George III and Queen Charlotte) at St. James'.

1. *What was the result of Mozart's visit to London?*

Like that of Haydn's, it made a great impression on Mozart, and influenced his future career.

2. *What did Mozart hear in England, and with what result?*

He heard Handel's works, and took back much music with him to Salzburg.

3. *Did the Mozart family remain at home long?*

Yes, for some considerable time in their native city.

4. *What did Mozart study during this period of retirement?*

He made himself acquainted with some of the best works of the Italian masters.

5. *What did Mozart write in* 1765, *in Holland?*

"Six Sonatas" for various instruments, with harpsichord accompaniment; these were composed for the Princess of Holland.

6. *What was Mozart's first attempt at Dramatic composition?*

The Opera of "La Finta Semplice," written in Holland, in 1768.

7. *During Mozart's journey in Holland, what was he troubled with?*

He narrowly escaped small-pox, and he lost his sight for nine days.

8. *On Mozart's return to Salzburg, what did he study?*

At the end of 1768 he worked very hard, and studied the Italian language.

1149. *Why did Mozart do this?*

For an especial object, as his father accompanied him to Italy in 1769.

1150. *What towns did the Mozarts next visit?*

Verona, Mantua, Milan, Florence, Rome, and Naples.

1151. *What was the condition of the Neapolitan School at the time of the visit of the Mozarts?*

The majority of the older musicians of this School had passed away; others, however, were in full exercise of their powers.

1152. *What musicians were then most celebrated?*

The music of Scarlatti, Leo, Durante, and Pergolin, was heard in Church, Academy and Theatre.

1153. *Did Mozart take all as to music from the Italians and return nothing?*

No; he paid them back, like Handel did, in their own coin.

1154. *How was Mozart received?*

They hailed him with great enthusiasm. In his composition he was prolific in all forms, from the simple waltz to the grand fugue.

1155. *What caused Mozart and his father to return to Salzburg?*

The installation of a new Prince Bishop.

1156. *Where did Mozart go after his again leaving Salzburg?*

In the Autumn of 1769 he went to Italy.

7. *What may be said of Mozart at the age of* 16 *?*

He was then reckoned to be the finest performer on the Clavecin in the world.

8. *Enumerate some of his youthful productions.*

They were as follows: two Requiems, "Stabat Mater," various Offertories, Hymns, Motetts, two Cantatas, four Operas, 13 Symphonies, 24 Piano Sonatas, besides Quartetts, and Trios; all these were works of a youth. His early Operas were "La Finta Semplice," 1768; "Mithridate," 1770; "Il Sogno di Scipione," 1772; "Lucia Silla, 1772; "La Finta Giardinera," 1775; and "Il Re Pastore," 1775.

9. *What people in high positions gave Mozart the cold shoulder ?*

The Prince Bishop of Salzburg, the Elector of Bavaria, the Elector Palatine, &c.

10. *What offices did Mozart accept in* 1779 *?*

He was made Organist of the Court, and soon afterwards of the Cathedral at Salzburg.

11. *Why was the year* 1780 *a very remarkable one in Mozart's life, and also one for modern music ?*

Because he then composed the Opera of "Idomeneo," and it was produced in 1781, at Munich.

12. *Was this work of Mozart's considered to be a novel proceeding ?*

Yes; no such step had previously been taken.

13. *For what was this Opera of "Idomeneo" specially noted ?*

Its construction, detail, and instrumentation; these were all unprecedented.

1164. *Why was this Opera of "Idomeneo" so complete?*

In it the best qualities of the music of all nation were found combined.

1165. *What effect had this on Mozart's reputation?*

From that time his genius was universally acknow ledged.

1166. *(a) What was the order of Mozart's other works Give the dates.*

(b) What peculiar instrument was introduced in th Opera of "Clemenza di Tito"?

(a) "La Finta Semplice," 1768; "Mithridate, 1770; "Il Sogno di Scipione," 1772; "Luci Silla," 1772; "La Finta Giardinera," 1775 "Il Re Pastore," 1775; "Il Seraglio," 178 in 1785, six Quartetts; in 1786, "Nozze d Figaro"; in 1787, "Don Giovanni"; in 179 "Cosi fan tutte"; in 1791, "Clemenza d Tito," composed for the Coronation of Leopol II.; in 1791, his last year, "Il Flauto Magico, or "Zauberflöte"; this was first performed a Vienna.

(b) The Basset Horn.

1167. *What was Mozart's last and crowning work; whe did he die, and where was he buried?*

The "Requiem," 1791, was his last work. H died in 1791, and was buried at Vienna; h funeral was a very sad one, and he occupied pauper's grave.

8. *When were Mozart's Symphonies written; how many were there; which is the most popular, and also the one so completely scored?*

They were written in the intervals between these grand works before named; also between the Masses, Quintetts, Quartetts, &c. There are 49 Symphonies: the "Jupiter" is the most popular, the one in D is the most fully scored; the "Parisian," in 1778, and the three in E flat, G minor, and C, written in Vienna, in 1778, form the crown of all his Symphonies.

9. *In what was Mozart engaged whilst his compositions were being written?*

He was a public performer, a director, and a teacher.

10. *What portion of Mozart's life did all these works occupy?*

All in a space of about 35 years.

11. *What did all this shew as to Mozart's genius?*

How spontaneous and prolific his ideas were, and what great command he had of his resources.

12. *How may Mozart's genius be compared with that of his predecessors?*

Some may have excelled him as to learning, but Mozart's life was a short one when it was compared with that of other musicians.

13. *How may Mozart's genius be compared with regard to his successors?*

Some musicians may have shewn greater genius, but Mozart combined both learning and genius, and was at the same time so fresh and spontaneous.

1174. *What may be said as to Mozart's compositions?*

That no composer has been so profound, and a the same time so natural and spontaneous.

1175. *In what other way may Mozart's style be explained*

His works are so melodious.

1176. *What are Mozart's works as to plan and detail?*

They are essentially modern.

1177. *Are his compositions held up as models?*

Yes, for all that is true and beautiful in art, an for all time.

1178. *To what great musicians did Mozart owe very muc of his success?*

To Carl Philip Emmanuel Bach, and to Joh Sebastian Bach.

1179. *In what way may we regard the works of the last* 1 *years of Mozart's life?*

As types of the fourth period of Musical History extending from about 1750 onwards.

1180. *What may Mozart's music be regarded as to melody harmony, treatment, and instrumentation?*

Most modern in conception in all these particulars

1181. *What great musician attained the age of* 21 *upo Mozart's death?*

Beethoven.

1182. *In what composition of Beethoven's may Mozart' influence be seen?*

In his Opera Prima, viz., "Three Trios," fo Pianoforte, Violin, and Violoncello.

What are the results if we compare Beethoven and Mozart as to theory?

Mozart is stronger in Contrapuntal device than was Beethoven.

Why is Mozart as a composer of Opera so unique?

Because he was the only one of the great writers of Symphony that succeeded in Opera.

What Opera of Mozart's may be instanced as being unique, and what peculiar instrument did he introduce into this Opera?

"Don Giovanni"; in this Opera he used the Mandolin.

What other great musician was influenced by Mozart, and did Mozart write any Instrumental Quartetts?

Gluck was influenced by Mozart. Mozart greatly elaborated the Quartett which Haydn had so persistently worked at; the six which he wrote in 1782, and which he dedicated to Haydn, may be quoted as very fine examples.

When and where was Maria Luigi Cherubini born, and when and where did he die?

Cherubini was born at Florence in 1760, and he died at Paris in 1842. (See index of musicians.)

Of what great School of music was Cherubini considered the last?

The Italian School.

1189. *Who was Cherubini's first teacher, and what other master had he when* 18 *years of age?*

His father was his first teacher, and at 18 he was placed under Guiseppe Sarti, organist of Faenza. The latter wrote the Operas of "Pompeo in Armenia," 1751, and "Giulio Sabino," and he was contemporary with Mozart.

1190. *What was Cherubini's first Opera, and when was it produced?*

"Quinto Fabio," produced at Milan in 1780; then followed "Demophon," "Lodoiska," and other works. (See No. 1196.)

1191. *When did Cherubini visit London, and what did he do there as to music?*

In 1785; he wrote whilst in London two Operas, and produced them at the Haymarket Theatre.

1192. *What city did Cherubini next visit, and how was he received there?*

He proceeded to Paris, and the Parisians received him with great favour.

1193. *What did France eventually become to Cherubini?*

His adopted country, and his home.

1194. *How was Cherubini appreciated for nearly* 50 *years?*

By his compositions, his theoretical treatises, and by his influence, he became the *Musical Autocrat* of Paris.

1195. *At what age did Cherubini begin composing, and when did this cease?*

At the early age of 13, and this continued until he was 79.

What does the catalogue of Cherubini's works present? Mention some of the most important.

It presents an abstract of the "History of France." In 1791, he wrote the Opera of "Lodoiska." Other Operas followed, viz., "Les Deux Journées," in 1800; "Eliza," in 1794; "Medea," in 1797; "Anacreon," in 1803; "Faniska," in 1805; "Les Abencerages," in 1811; and "Ali Baba"; the most popular and the best was "Les Deux Journées." Besides these he composed Masses: those in F and D were written in 1809; for the Church a Requiem in C minor, in 1816; and another for male voices in 1835, in honour of Boieldieu. His treatise on Counterpoint and Fugue has made Cherubini world renowned as a theorist.

When and where was Johann Ludwig Dussek born, and what great musician was his contemporary?

In 1761, at Czaslau. He was contemporary with Mozart; he began as an organist, and was for a short time a pupil of Philip Emmanuel Bach. (See index of musicians.)

What was Dussek celebrated for?

His being a great Pianist; also as a composer of more than 50 Sonatas, 12 Concertos, a Quintett, a Quartett, a Trio, and a large number of small pieces.

What may be said of Dussek's music?

That many of his works are of intrinsic worth, and that they will live as long as Mozart's.

When and where did Dussek die?

In 1812, at St. Germain-en-Laye.

1201. *When and where was Ludwig Van Beethoven born*

In 1770, at Bonn, on the Rhine. (See index musicians.)

1202. *What was Beethoven's age when Mozart died?*

21 years.

1203. *Who was Beethoven's first teacher, and what kind music was then in vogue?*

His father; but, unlike Mozart, he shewed gre aversion to music. The music of that time w not very celebrated; it was by Sarti, Salie Paisiello, etc.

1204. *Did Beethoven's dislike to music last long, and w was his next teacher?*

No, he soon changed. Neefe taught him; made great progress, and at the age of 12, often took Neefe's place at the organ.

1205. *What did Beethoven do as to music in* 1790, *when met Mozart?*

He was then aged 20, and he extemporized bef Mozart.

1206. *What was the result of Beethoven's interview w Mozart?*

Mozart listened for some time with indifferen thinking Beethoven's playing was prepared.

1207. *How did Beethoven behave, under these try circumstances?*

He was greatly mortified, and asked for a *th* to be given him, in order that he mi vindicate his honour.

58. *What was the effect on Mozart of Beethoven's second performance?*

He was very much astonished, and then praised Beethoven highly.

59. *When did Beethoven leave Bonn; to what city did he go; under what great musician did he place himself, and had he previously met him?*

In 1793 he left Bonn for Vienna, and studied under Haydn. Haydn passed through Bonn on his way to England, and on the second occasion, Beethoven shewed him a Cantata which he had composed; Haydn was much pleased with it.

60. *Did Haydn receive Beethoven as his pupil for a long time; to whom did he commit him?*

Haydn was leaving for London, so he handed his pupil over to Albrechtsberger. With the latter, Beethoven worked Counterpoint, Fugue, and Canon, and his powers greatly developed.

61. *What sort of a man was this new teacher, Albrechtsberger?*

He was more a scientific musician than a teacher.

62. *Could Albrechtsberger manage his new pupil, Beethoven?*

He could hardly deal with such a fiery and enthusiastic young man as Beethoven.

63. *What caused Beethoven then to attract so much attention?*

His extraordinary power of *extempore playing*.

1214. *Whilst all this was going on, what was Beethove doing besides as to his music?*

He was most regularly planning his works.

1215. *Did Beethoven favourably regard his early pr ductions?*

No, he always tried to ignore them.

1216. *In Beethoven's Opus* 1 *whose influence may traced, and when was it published?*

The influence of Mozart may be traced in h Opus 1, which consisted of Three Trios, f Violin, Violoncello, and Pianoforte, publish in 1795. Then followed Op. 2, viz., Thr Sonatas for the Pianoforte, dedicated to Hayd

1217. *Did the French Revolution affect the career Artistes generally?*

Yes, it threw them on their own resources.

1218. *Were many official posts retained at the time of t French Revolution?*

No, places of importance ceased one after anothe

1219. *Whose death was a severe blow to Beethoven?*

The death of the Elector of Cologne.

1220. *At the age of* 31 *was Beethoven getting more famou*

No, his reputation did not extend.

1221. *Did the Imperial Court look favourably on Beethove*

No, he was ignored there; and the public w previously patronised him, to a certain exte forsook him.

2. *What office did Beethoven accept in* 1809 *?*

He became Chapel Master to the King of Westphalia, Jerome Buonaparte.

3. *What high personages next interested themselves in Beethoven's welfare ?*

The Archduke Rodolph, and two others; they provided him with the means of existence.

4. *How was Beethoven affected by this kind patronage ?*

He was greatly moved at it, and remained at Vienna for life.

5. *How may Beethoven's life be divided ?*

Into three periods, and his works into three manners.

6. *What are the dates of these periods ?*

The first from about 1795 to 1804; the second from about 1804 to 1814; and the third from about 1814 to 1827.

7. *To which of these periods does Beethoven's great works belong ?*

To the second. In that period he composed "The Mount of Olives," 1800; "Fidelio," 1805; "The Choral Fantasia"; the Overture and Music to "Egmont"; "The Mass in C"; and most of his Piano Sonatas and single songs. "Leonora" Opera was produced, but was unsuccessful, in 1805. He rewrote it in 1814, and called it "Fidelio"; four Overtures were written for this work.

1228. *How many of Beethoven's Symphonies belong to th second period, and what are the exceptions? Giv their dates.*

Six out of the nine; this is all but the two firs and the last. The following are the dates o the Symphonies: 1st in C major, 1800; 2nd i D, 1802; 3rd ("Eroica"), 1803-4; 4th in B fla 1806; 5th in C minor, about 1808; 6th, Pastoral about 1808; 7th in A, 1812; 8th in F, 181 9th, The Choral, 1822-3.

1229. *Did Beethoven succeed in the composition of th Oratorio; in what way did his genius especial manifest itself?*

Oratorio was not his *forte*. His genius was th greatest in the mixture of the *Dramatic* an *Epic* styles of composition.

1230. *What is thought of Beethoven's Mass in C?*

It is not generally classed with works of first ra talent.

1231. *What device in composition caused Beethoven appear at poor advantage?*

That of facility in Counterpoint.

1232. *What was the cause of this failing in Beethoven?*

Beethoven had not sufficient training in his you in this important branch of composition.

1233. *In what two works does this failing evidently appea*

In the first Mass in 1807, and in the second Ma in 1822.

4. *As a Contrapuntist, how may Beethoven be compared with Mozart?*

Mozart surpasses Beethoven, without any doubt, in Counterpoint.

5. *Was Beethoven conscious of this?*

Yes, consequently he made few attempts at Contrapuntal work; he was wise in this respect.

6. *What great form of composition must necessarily take precedence of all other forms?*

The Orchestral Symphony. Symphonies were at first very short, and were used for Overtures to Operas; only a few chords. By the end of the 17th century they had developed into a group of movements; in Scarlatti's this was so In course of time they assumed larger proportions, and they were usually scored for eight instruments: the set of strings, and two wind instruments, as two horns, two oboes, two flutes, etc. Abel's, Christian Bach's, and others, may be mentioned as examples.

7. *Did any composers of the third period try this particular symphonic form? Name six composers of Symphony who lived during the period* 1750 *to* 1800.

Only a few; they hardly ever attempted it, at least, the majority did not. The following may be mentioned: Hasse (1699-1783); Sammartini (1700-1775); Haydn (1732-1809); Boccherini (1740-1806); Nauman (1741-1801); Mozart (1756-1791). (See index of musicians.)

8. *How many composers succeeded in Symphony?*

Only about five or six.

1239. *Does success in the composition of the Overture, or o the Opera, give promise of the same success in tha of the Symphony?*

No, not necessarily so; the Symphony demands very exceptional gifts and genius in compo sition, and a thorough knowledge of instrumen tation.

1240. *What is there so peculiar in this style of symphoni composition?*

No work of art is so thoroughly abstract in its nature.

1241. *Has Beethoven succeeded in this form of composition?*

Yes, and he surpassed all his predecessors; his Symphonies may be considered as models of al that is grand and beautiful in music.

1242. *What great Overture, and what movement of a grea Symphony, may be instanced as examples of th eclectic in music?*

The Overture to the Opera of "Zauberflöte," and the last movement of the "Jupiter Symphony" both of these are by Mozart.

1243. *What great qualities are combined in these compo sitions?*

The Contrapuntal science of the second and third periods in music, and the spirit, form, and energy of the fourth.

1244. *What effects may Beethoven be said to have exhibited so much in his grand Symphonies?*

An enlarged plan and a richness of detail, more than any musician did before him.

245. *What plan did Beethoven pursue in writing his scores?*

He spent hours, days, and weeks in elaborating them, and the rendering them more and more perfect.

246. *Was Beethoven's method of linking his movements together peculiar to him; if not, who originated it, and in what work?*

His method was *not* original. The earliest instance of this is to be found in C. P. E. Bach's "Adagio" of his Sonata in A; this movement is linked to the preceding one by modulation.

247. *What quality stands out so marked in Beethoven's works, and how is it to be accounted for that the works of his third period are not so good as those of his previous periods?*

His works are so rich in startling harmonic progressions, and originality in rhythm. No doubt his deafness interfered with the composition of the works of his third period.

248. *Was Beethoven an executant?*

Yes, he was a virtuoso on the piano, and surpassed nearly all his rivals on that instrument, even the great Hummel.

249. *What may be said as to Beethoven's last years?*

His deafness commenced as early as 1798; by 1814 he was obliged to give up public performance. His last years were passed in poverty; sometimes, sad to say! in actual want. He could compose but little, and though his friends tried to solace his latter days with all kinds of acts of devotion and kindness, his sturdy independence would not accept their offers. His trouble with his nephew also greatly affected him.

1250. *When and where did Beethoven die, and where was he buried?*

In 1827, at Vienna; he was buried there with great pomp.

1251. *When and where was Johann Nepomuk Hummel born, and of whom was he a pupil?*

In 1778, at Presburg; he was pupil of Mozart, and lived two years in Mozart's house. (See index of musicians.)

1252. *Mention some of his works.*

He wrote Church Masses, Operas, Chamber Music, a Septett (the latter is his chef-d'œuvre) and a large number of works for the Orchestra, and for the Pianoforte.

1253. *Was Hummel a pianist, and what celebrated pupil had he?*

Yes, he was an executant of the highest order, and he had great powers of extemporization. Adolf Henselt was his pupil, and became a very celebrated pianist; his Études are noted, but he did not compose much. Henselt was court pianist at St. Petersburg.

1254. *When and where did Hummel die?*

In 1837, at Weimar.

1255. *To what great musician was Hummel considered a rival?*

To Beethoven.

1256. *What may be said with regard to Hummel's works?*

That he founded a school of piano playing. In church music his Masses are now frequently performed. He greatly influenced many of his contemporaries; Chopin might be mentioned as one of these.

257. *When and where was Daniel François Auber born?*

In 1784, at Caen. He began as an amateur, and was for a time a clerk in London; then he began composing little Operas for Parisian Theatres in 1811. (See index of musicians.)

258. *What important post in Paris did he hold?*

He was director of the Paris Conservatoire for many years.

259. *What style of composition did Auber principally excel in?*

The Operatic style. He became associated with Scribe, and wrote the Operas of "Leicester" in 1822, and "Le Maçon" in 1825.

260. *Mention some of Auber's best known works.*

"Fra Diavolo," 1830; "Le Domino Noir," 1837; "Masaniello," 1828; "Cheval de Bronze," 1835; "Les Diamants de la Couronne," etc., 1841.

261. *To what great teacher does Auber owe his success in life?*

To Cherubini, who instructed him in early life. Auber afterwards succeeded his master in the Conservatoire at Paris.

262. *When and where did Auber die? Who was another French composer of note, who may be classed with Auber as a writer of light French Opera?*

In 1871, at Paris; he wrote his last two works after his 80th year. With Auber may be classed François Adrien Boieldieu, an Opera writer; he composed the "Calif of Bagdad," in 1800; "La Dame Blanche," in 1825; also "Jean de Paris." This latter Opera was very celebrated; the 1,000th performance was given in 1862. Boieldieu died in 1834, at Paris.

1263. *When and where was Louis Spohr born, and how old was Beethoven at that time?*

In 1784, at Brunswick; Beethoven was then only fourteen. (See index of musicians.)

1264. *Who was Spohr's teacher, and what style did Spohr adopt; and why is this style so difficult for performers on instruments, or for vocalists? In relation to that of Mozart and Haydn's music what comparison may be made?*

Spohr's teacher was Franz Eck, a distinguished violinist. Spohr's style is so *Chromatic*, there being so many enharmonic changes, sudden transitions, etc., that it can hardly ever become popular. In relation to that of Mozart and Haydn's, his music may have the same comparison as the flamboyant gothic bears to the second pointed style in architecture.

1265. *Mention some of Spohr's works.*

The first Opera was "The Lovers' Duel," 1810; the Opera of "Faust," 1813: "Zemir und Azor," 1818; "Jessonda," 1823; Oratorio of the "Last Judgment," 1826; "Calvary," 1835; "Fall of Babylon," 1842; nine Orchestral Symphonies, including "The Historical," the first in E flat, 1811; and the most celebrated is "The Power of Sound," 1832. His instrumental works are in constant request, especially his two great violin concertos; besides all these he wrote the celebrated "School for the Violin," in 1831.

1266. *What important post did Spohr hold in England in 1820?*

He came over to conduct one of the Philharmonic Concerts, and then and there was produced his "Symphony in D minor."

267. *Why is Spohr's choral music considered so difficult of performance?*

On account of its numerous chromatic progressions; only well experienced societies are able to render it properly. He wrote a Mass for ten voices; it was produced in 1827 at Cassel; the Leipsic Choral Society gave it up on account of its great difficulties.

268. *When and where did Spohr die?*

In 1859, at Cassel.

269. *When and where was Carl Maria Von Weber born, and of whom was he a pupil; what was his first Opera?*

In 1786, at Eutin. He was a pupil of Michael Haydn in 1798, and at the age of 17, of the great Abbe Vogler, under whom Meyerbeer was then studying. Weber produced his first Opera at 14, called "The Dumb Girl of the Forest." (See index of musicians.)

270. *What post did Weber hold; was that a happy one?*

Private secretary to Prince Ludwig of Wurtemberg; it was by no means a happy one.

271. *What appointments did Weber next obtain?*

Musical director of the theatre at Prague, for which he composed several works; thence he went to Dresden, and in 1816 became chapel master to the King of Saxony.

1272. *Mention some of Weber's works.*

The Operas of "Der Freischütz," 1820; "Preciosa," 1820; "Euryanthe," at Vienna, 1823; and his last production was "Oberon," in 1826. Then there are also the following: the "Jubilee Cantata," Mass in E flat; and amongst his most pleasing piano works, "The Invitation to the Waltz"; Concert Stück," 1821; "Polonaises," etc.; and a very large number of songs.

1273. *What may be said to be the grand work of Weber's life, and what greatly conduced to the success of his Operas?*

The development of German Opera was his great work. Some say that Weber originated the plan of introducing into the Overture the leading airs of the Opera. It is very certain that Weber was fortunate in having very gifted poets to write his dramas, or libretti.

1274. *When and where did Weber die?*

In London, in 1826. In 1844 his remains were removed to Germany, and were reinterred in Dresden.

1275. *In whose house did Weber die, and what may be said of his character?*

At the residence of Sir George Smart; he died in the prime of his manhood. He was of a thorough affectionate nature, of great modesty, and he pursued his art with great earnestness. His works will always retain their popularity.

1276. *When and where was Gioachino Antonio Rossini born; who was his early master for composition, and what was his first Opera called?*

He was born in 1792, in Pezaro, in Italy; he studied under Padre Mattei, at Bologna. His first Opera was "La Cambiale di Matrimonio," composed in 1810. (See index of musicians.

277. *Mention some of Rossini's works.*

At the age of 21 he produced the Opera of "Tancredi," 1813, at Venice. His other Operas are: "L'Italiani in Algeri," 1813; "Barber of Seville," 1816; "Otello," 1816, at Naples; "Cenerentola," at Rome, 1817; "La Gazza Ladra," 1817, at Milan; "Mose in Egitto," 1818; "Ricciardo," 1819; "Ermione," 1819; "La Donna del Lago," 1819; "Bianca," 1819; "Zelmira, 1820; "Semiramide," at Venice, 1823; and "Guillaume Tell," 1829; for the Paris stage. Then his important sacred works are "Stabat Mater," and the "Messe Solennelle."

278. *How have Rossini's earlier works been treated, and how many of his Operas have kept possession of the stage?*

His earlier works have been sadly neglected, and of nearly 40 Operas only a very few have kept the Italian stage.

279. *When did Rossini visit London?*

In 1824, when he appeared at the King's theatre, and conducted his own Opera, "Zelmira."

280. *Was Rossini well received in London?*

Yes; George IV. treated Rossini with peculiar consideration, and he was an honoured guest at most of the fashionable houses.

281. *When did Rossini retire from musical life, and when and where did he die?*

At the age of 37 he retired, after composing the Opera of "Guillaume Tell"; he spent the 40 years of his retirement partly at Bologna, and partly at Passy, near Paris. He died at Paris, on November 13th, 1868; his remains were interred at "Pere La Chaise."

1282. *When and where was Giacomo Meyerbeer born?*

In 1791, at Berlin. (See index of musicians.)

1283. *What was Meyerbeer by birth, and whose influence may be traced in his works?*

Meyerbeer was German by birth; Gluck's influence may be traced in his works. He was a fellow student with Weber when he was studying with the Abbe Vogler.

1284. *What kind of words were most of Meyerbeer's earlier music set to?*

To Italian Libretti

1285. *Have any of these earlier works of Meyerbeer been heard in Italy and elsewhere recently?*

No; they have almost passed into oblivion.

1286. *Mention some of Meyerbeer's most celebrated works?*

The Operas, "Jephtha's Daughter," 1809; the "Two Caliphs," 1813; "Romilda," 1818, etc.; these for the Italian stage were not so successful as his later works in Paris. He brought out the Opera of "Il Crociato in Egitto," in 1826.

1287. *Which is Meyerbeer's real Opus I., and when produced?*

The Opera of "Robert le Diable," produced in Paris in 1831; this at once established his fame.

1288. *Which is considered to be Meyerbeer's chef-d'œuvre?*

The Opera of "Les Huguenots," produced in 1836; this has gone the round of Europe, and still maintains its popularity. Then came "Le Prophète," 1849; "L'Etoile du Nord," 1854: "Dinorah," 1856; and "L'Africaine," performed in 1865, two years after his death.

89. *What may be said as to Meyerbeer's life and works?*

The greater part of his life was spent in Paris, and Rossini was the only composer who is said to have rivalled him in public favour.

90. *When and where did Meyerbeer die?*

In 1864, at Paris, when he was hard at work at the Opera of "L'Africaine"; this he did not live to finish.

91. *When and where was Ignaz Moschelles born, and when and where did he die?*

Born in Prague, 1794; died in 1870, at Leipsic. (See index of musicians.)

92. *What office did Moschelles hold, and for what was he celebrated?*

He was professor of the piano at the Leipsic Conservatoire, and he was a fine pianist, possessing great artistic taste and powers of execution.

93. *Mention some of Moschelles' works?*

Besides Symphonies, he wrote several Concertos, Sonatas, and variations for the piano, and his works even now are often heard at concerts.

94. *When and where was Etienne Nicolas Mehul born; who was his contemporary, and when and where did Mehul die?*

Mehul was born at Givet, in 1763. He was contemporary with Cherubini, and he died in 1817, at Paris. Mehul was considered as the most important French composer of the Revolution period. (See index of musicians.)

1295. *Mention some of Mehul's works; also give particulars of Stephen Storace.*

Mehul composed the Operas of "Joseph," "Euphrosyne," "Stratonice," "Le jeune Henri," etc. Storace was born in 1763, in London, and died there in 1796. He composed 14 Operas most of them were performed at Drury Lane.

1296. *Who were the leading Italian composers of the latter half of the 18th century?*

Boccherini (1743-1805); Viotti (1753-1824); Clementi (1752-1832); Salieri (1750-1825); Zingarelli (1752-1837); Cimarosa (1749-1801) Mayer (1763-1845); Paer (1771-1839). (See index of musicians.)

1297. *Who were the German contemporaries of Haydn and Mozart?*

Albrechtsberger (1736-1809); Mich. Haydn (1737-1806); Dittersdorf (1739-1799); André (1741-1799); Naumann (1741-1801); Martini (1706-1784); Schultz (1747-1800); Abbé Stadler (1748-1833; Abbe Vogler (1749-1814); Reichardt (1752-1814); Pleyel (1757-1831); Dussek (1761-1812); Steibelt (1764-1823); Zelter (1758-1832); Romberg (1767-1821). (See index of musicians.)

1298. *When and where was Gaetano Donizetti born?*

In 1797, at Bergamo; his father was a man of moderate fortune. (See index of musicians.)

1299. *What were the early events of Donizetti's life?*

In early youth he was pupil of Mattei (Rossini's master). He then enlisted as a soldier, but was soon released from military servitude, and in ten years he composed 28 Operas.

300. *Mention some of Donizetti's works.*
The Operas of "Anna Bolena," 1830; "L'Elisir d'Amore," 1832; "Marino Faliero," 1835; "Lucrezia Borgia," 1834; "Lucia di Lammermoor," 1835; "La Favorita," 1840; "I Martiri"; "Fille du Regiment," 1840; and "Don Pasquale," 1843.

301. *When and where did Donizetti die, and where was he buried?*
In 1848, at Bologna, and he was buried at Bergamo; more than 4,000 persons, it is believed, attended his funeral.

302. *Of whom was Donizetti a disciple?*
Of Rossini.

303. *In what way may these two men, Donizetti and Rossini, be compared?*
Donizetti was inferior in richness of resource and dramatic creation to Rossini, but he very much resembled him in his ideas and methods of work.

304. *When and where was Franz Peter Schubert born; how did he pass his early life?*
He was born in 1797, at Vienna, of humble parents. He was chorister in the Imperial Chapel of Vienna until his 16th year. (See index of musicians.)

305. *Mention some of Schubert's works.*
Several Masses; seven Symphonies; the Opera of "Rosamonde," produced in 1823; Piano Sonatas and Fantasies; "Moments Musicaux"; Quartetts in D minor and G; Quintett in C; Trio in B flat; Octett for stringed instruments; a large number of songs, in all numbering nearly 1,000 compositions. The unfinished Symphony in B minor was written in 1822 (just preceding Beethoven's ninth Symphony); and the C major in 1828; the latter shows Beethoven's influence.

1306. *Are Schubert's songs popular, and are they numerous?*

Yes, and most deservedly so; there are nearly 600 of them.

1307. *What may be said as to Schubert's works and his genius?*

When other composers are compared with Schubert, they seem to have written in prose. His imagination burned with a passionate love of nature, and his genius seemed to have been formed for the expression of the subjective emotion in music; this is constantly seen in his works.

1308. *When and where did Schubert die?*

On November 19th, 1828, at Vienna.

1309. *When and where was Vincenzo Bellini born, and how long was this after his rival and contemporary Donizetti?*

In 1801, at Catania, in Sicily, four years after Donizetti's birth. (See index of musicians.)

1310. *Of whom did Bellini receive his first instruction, where was he sent in early life, and who then became his master?*

Bellini took his first lessons from his father; afterwards he was sent to the Naples Conservatoire, and he there became pupil of Mercadante.

1311. *Mention some of Bellini's works.*

The Operas of "Il Pirata," 1827 (Rubini sung in this with great success); "I Capuletti," 1829; "La Sonnambula," 1831; "Norma," 1832; and "I Puritani," 1835. In "Puritani" occurs the celebrated quartett, and the singers that performed it were Grisi, Rubini, Tamburini, and Lablache.

312. *When and where did Bellini die?*

On September 23rd, 1835, at Paris.

313. *When and where was Hector Berlioz born; for what was he originally intended, and whose influence was manifested in his works?*

In 1803, at Côte St. André, near Lyons. His father was a physician, and intended his son to follow the medical profession, but he eventually entered the Paris Conservatoire. In his career Berlioz worshipped the music of Beethoven and Gluck, and he was much influenced by that of Spontini and of Mozart.

314. *Mention some of the works of Berlioz.*

His earliest works were the Overtures to "Waverley," "Les Francs Juges," and "King Lear," but his Symphonies were the most celebrated of his compositions, such as "L'Episode de la Vie d'un Artiste," "Harold en Italie," "Romeo et Juliette," "Damnation de Faust," "Grand Messe de Morts," "Te Deum," and "L'Enfance du Christ," etc., are his most important works.

15. *Did Berlioz compose any Operas?*

Yes, "Benvenuto Cellini"; this is occasionally to be heard in France.

16. *What celebrated work of Berlioz reminds one of Gounod, and did he write any work on theory?*

His "Damnation de Faust." His work on "Modern Instrumentation" is a most valuable text book on the subject of musical theory.

1317. *What may be said as to the genius of Berlioz; when and where did he die, and what celebrated musicians attended his funeral?*

His orchestral compositions, together with his insight into the resources of instruments, his skill in grouping them, and his sense of colour of tone, all these are almost without a parallel except by Beethoven and Wagner. Berlioz died in 1869, at Paris; the discourse at his grave was pronounced by Gounod.

1318. *When and where was Felix Bartholdy Mendelssohn born, and in what position was his father?*

In 1809, at Hamburg; he was the son of a wealthy banker. (See index of musicians.)

1319. *What influences may be traced in Mendelssohn's music?*

Those of Beethoven and Mozart.

1320. *With what great musician may Mendelssohn be linked; what period in music did Mendelssohn represent, and what institution did he found?*

He may be linked with Sebastian Bach. Mendelssohn was representative of the fourth period, which dates from about 1750 to the present time. Mendelssohn founded the Leipsic Conservatoire in 1834.

1321. *Was Mendelssohn's life in any way similar to Mozart's?*

Yes, in many respects.

1322. *Was Mendelssohn successful in all styles of music?*

Yes, in all styles except one, and that was the dramatic style.

323. *Did Mendelssohn ever write in the Operatic style?*

There are only fragments of one Opera, and a very short and early work of the kind.

324. *Which of the great Symphony writers succeeded in Opera?*

Mozart is said to be the only one, and this is limited to his one production, the Opera of "Don Giovanni."

325. *Who were Mendelssohn's instructors?*

Berger for the piano, and for composition he had Zelter, who was a pupil of Sebastian Bach, and is said to have organised the first male choir; this was when Mendelssohn was eight years old.

326. *Mention some of Mendelssohn's most celebrated works.*

His first work of importance was the Symphony in C minor, written in 1824, when he was but 15; then came the Opera, "The Wedding of Camacho," written in 1825, at Berlin. This work the critics condemned; it was, however, received well by the public. Then followed the Overtures to "Midsummer Night's Dream," 1826; "A calm sea & prosperous voyage," 1828; "Fingal's Cave," or "The Hebrides," 1830; and "Ruy Blas"; the Oratorios of "St. Paul," 1836; "Elijah," 1846; "Lobgesang," or "Hymn of Praise," 1840; the Cantatas of "Walpurgis Night," 1830; the "Antigone" music, 1841; and the music to "Athalia," 1843 to 1845. The Opera of "Lorelei," and the "Oratorio of "Christus" were both unfinished.

1327. *When and where were the Oratorios of "St. Paul" and "Elijah," also the "Hymn of Praise," first performed?*

"St. Paul" was performed at the Dusseldorf festival, 1836; "Elijah" at the Birmingham festival, 1846; and the "Hymn of Praise" at Leipsic, in 1840. At the fourth centenary of the invention of the art of printing, was sung in the public square at Leipsic the "Festgesang," on the unveiling of the statue of Guttenberg.

1328. *What other kinds of music did Mendelssohn write?*

Several Symphonies for Orchestra. Besides the before-mentioned C minor, there were the "Reformation," written for the Protestant Festival at Augsburg in 1830, the "Italian" in 1833, the "Hymn of Praise" in 1840, and the "Scotch" in 1842; he also wrote a quantity of chamber music for stringed instruments, viz., a Sestett for piano and strings, Quartett in B minor, etc., Trios, and Concertos for the Violin and Piano, besides several compositions as Piano solos, viz., the "Variations Sérieuses," 1841. Concerto in G minor for Piano was written in 1831, the D minor in 1837, and the Concerto for Violin in 1844.

1329. *What compositions of Mendelssohn's for the piano are considered to be exquisite tone poems?*

The lovely "Lieder ohne Worte," or Songs Without Words.

330. *When and where did Mendelssohn die, and where was he buried; what may be said as to his genius?*

He died at Leipsic in 1847, and was buried at Berlin; his funeral was attended by distinguished people from all parts. Mendelssohn was one of the greatest and most scholarly composers; his numerous works shew that he was endowed with genius of the highest order, and that he was a true "Tone Poet" in every sense of the words.

331. *When and where was Robert Schumann born; what were his early studies?*

In 1810, at Zwickau, in Saxony. He first studied the law, but soon abandoned that for music. (See index of musicians.)

332. *What celebrated teacher doubtless very early tended to shape Schumann's career?*

Frederick Wieck; Schumann afterwards married Wieck's daughter.

333. *Mention some of Schumann's works.*

Several Symphonies: "Paradise and the Peri," 1843; "Genevieve," 1848; music to "Manfred," 1850; "Faust," 1850; "Pilgrimage of the Rose"; and "Hermann and Dorothea"; also a large number of compositions for the piano, such as the "Etudes Symphoniques," Sonatas, Fantasies, Impromptus, etc., and Fantasia in C. For the orchestra, the Symphony in C (1845-6), the "Rhenish" Symphony, 1850, besides the Pianoforte Concerto in A minor (1845), Quintett and Quartett (1842), and the Symphony in B flat is very celebrated.

1334. *When and where did Schumann die?*

In 1853 he became insane, and died at Endenich in 1856.

1335. *To whom are we indebted for making known Schumann's works and genius in this country?*

His very gifted wife, Clara Schumann.

1336. *When and where was François Frederick Chopin born; where did he spend the most of his life?*

In 1809, at Warsaw, less than a month after Mendelssohn's birth. He spent a great portion of his artistic life in Paris. (See index of musicians.)

1337. *Who directed Chopin's early studies, and where did he go eventually?*

Zwing, pupil of Sebastian Bach; Chopin entered the Warsaw Conservatoire.

1338. *Mention some of Chopin's works. Did he succeed in the treatment of instruments?*

Principally they were for the piano, namely, Polonaises, Mazurkas, Studies, Nocturnes, Waltzes, Galops, and Impromptus, besides some Sonatas. Chopin never became master of orchestration.

1339. *What novel idea did Chopin introduce in his music?*

Liszt says "that we owe to Chopin the idea of *chords* struck in *arpeggio*."

1340. *When and where did Chopin die; which of his compositions was performed at his funeral, and what may be said of his genius and works?*

He died at an early age, of decline, at Paris, in 1849. He was buried at Pere la Chaise, by the side of Cherubini and Bellini; his own "Funeral March" was performed at his funeral. Chopin's works are full of originality, and shew great dignity and refinement; they are very popular at the present day.

341. *What happened to the Gallo Belgian school in the 16th century?*

It became as an individual school almost extinct, and was absorbed into the Italian school.

342. *How did the Italian school act towards the Belgian school?*

It repaid its debt to the German and the Gaul.

343. *What school was contemporary with the Italian school?*

The English school, and it was one of great excellence.

344. *What English composer shewed but little traces of Italian influence at the first part of the 17th century, and what has he been styled?*

Orlando Gibbons, who has been called the "English Palestrina." (See index of musicians.)

345. *What school greatly influenced the German composers of the 18th century?*

The Italian school.

346. *What composers may be instanced as confirming this?*

Handel and Gluck.

1347. *Where did Gluck spend four years of his early life?*
In Italy.

1348. *Where was Johann Hasse educated?*
At Naples.

1349. *On the contrary, where did the Scarlatti's spend part of their lives?*
In Germany. (See index of musicians.)

1350. *Where did Porpora spend the best years of his life?*
In Germany. (See index of musicians.)

1351. *Who was Porpora's great pupil?*
Haydn; also Porpora taught the great singers Farinelli and Caffarelli. (See index of musicians.)

1352. *What kind of Operas were performed in Germany about the middle of the last century?*
The only kind were Italian Operas.

1353. *Mention some of Graun's works.*
They were Italian Operas. He wrote as many as 17: the great "Passion" work, "Der Tod Jesu," and a "Te Deum." His Operas are mostly in the Italian language. He wrote several harpsichord Concertos for the Princess Amelia of Prussia.

1354. *With what kind of musical work was Handel's life partly occupied, and what was his position when he came to England?*
Handel's life was partly spent in setting the libretti of Italian writers, and he visited England as an avowed Italian master.

355. *To what influence has the recent music of Northern Europe more especially owed its refinement?*

More to the influence of the singers, rather than to the composers of Italy.

356. *What was the peculiar characteristics of the music of the last century?*

Italian singing, and Italian singers.

357. *Who may be mentioned as an example of a great Italian singer?*

Alessandro Stradella, born 1645, died 1681. (See index of musicians.)

358. *What was Stradella besides being a great singer; and of what was he besides a good example?*

He was a composer of great and original genius, and he may be instanced as a good example of the old *Trouvére*.

359. *What in the way of music did the Italians invent, and carry on to great perfection?*

They invented most of the present orchestral instruments.

360. *As to these orchestral instruments, what may be said with regard to their origin, and of what nationality were the early performers on these instruments?*

They were first developed in Italy, and the earliest performers were Italians.

361. *Had Italy anything to do with the birth of the Oratorio, and of the Opera?*

Yes, these musical forms were both born and nurtured there.

1362. *As to instrumental and vocal music, what may be said about its invention?*

The Italians may be claimed as the inventors of both these kinds of music.

1363. *What country may claim nearly all the best performers for the piano?*

Italy.

1364. *Who wrote the best music for the piano?*

The Italians.

1365. *Who wrote the earliest Quartett for strings?*

Gregorio Allegri, born 1580, died 1652. He wrote also a "Miserere," which is still performed at the Vatican, and other Roman churches. (See index of musicians.)

1366. *What very celebrated Trios and Concertos were written by an Italian?*

Those by Corelli (1653-1713). (See index of musicians.)

1367. *What other celebrated musician may be mentioned as an Italian?*

Luigi Boccherini (1743-1805). His facility of composition was extraordinary; he produced over 360 instrumental works, of which a large number are quartetts and quintetts.

1368. *Who invented the Overture, and of what nationality was he by birth?*

No doubt it was invented by Lulli, an Italian by birth; this he generally wrote in two movements, the first an adagio or slow movement, the second a sprightly minuet or fugue.

369. *Who was the earliest writer for keyed instruments?*

Girolamo Frescobaldi (1583-1644), an Italian. (See index of musicians.)

370. *What Italian was the most distinguished founder of the modern pianoforte school?*

Muzio Clementi. (See index of musicians.)

371. *When and where was Clementi born?*

At Rome in 1752.

372. *What kind of music attained high perfection in the 16th century, and in what country did this happen?*

Unaccompanied vocal music, and that in Italy.

373. *What terms in music really tell their own tale with regard to their origin?*

The terms "Oratorio," "Opera," "Cantata," "Serenata," etc.; these are all Italian.

374. *What did Germany lack as regards music at the beginning of the 18th century?*

Grace, refinement, and ease.

375. *From whom did Germany procure these good qualities?*

From the Italians.

376. *In what great composer's works was Italian influence first seen?*

In those of Joseph Haydn.

377. *Had any previous attempt been made in this direction?*

Yes, and Italian influence may be traced in a very distinguished musician's works.

1378. *In what musician's works?*

In those of Carl Philip Emmanuel Bach. (See index of musicians.)

1379. *What was this musician, C. P. E. Bach, sometimes styled, and from whom was he descended?*

He was styled "Bach, of Berlin," and he was the second son of John Sebastian Bach.

1380. *Why was C. P. E. Bach so much influenced by the Italian school?*

Because he was the son of such a great master, viz., John Sebastian Bach.

1381. *Did C. P. E. Bach's works cease to become national?*

No, but they have great sweetness and refinement, graces entirely derived from the Italians.

1382. *Who is the only survivor of the last century in Italian Opera?*

Domenico Cimarosa. (See index of musicians.)

1383. *In many Operas did Cimarosa gain popularity?*

In *one* only: the opera buffa, "Il Matrimonio Segreto," 1792. He composed two others: "Le Stravaganze del Conte," 1772; and "Gli Orazi e Curiazii," a serious opera.

1384. *When and where was this one Opera, "Il Matrimonio Segreto," produced, and how long was that after Mozart died?*

At Vienna, in 1793, two years after Mozart died.

1385. *When and where was Cimarosa born, and when and where did he die?*

In 1749, at Naples, and died at Venice in 1801.

86. *Who were some of Cimarosa's noted predecessors?*

Sacchini, Piccini, Guglielmi. Sacchini wrote the Operas of "Olimpiade," "Dardanus," "Ædipus," and "Tigrane." Piccini wrote the Operas of "Roland," "Didon," and "Penelope," Oratorio of "Jonathan." Guglielmi wrote the Operas of "Le due Gemelli," "La Pastorella Nobile," etc., etc. (See index of musicians.)

87. *Who were Cimarosa's contemporaries, and have their works survived them?*

They were as follows: Sarti, Organist of Faenza, 1748, and Paisiello, pupil of Durante; their works are now entirely forgotten. Sarti wrote "Pompeo" in Armenia, 1751; he met Mozart in Vienna in 1784. Paisiello wrote 94 Operas; one, "Barbiere di Seviglia," was popular at the time. (See index of musicians.)

88. *How was Gluck's musical success prepared?*

By some performances of Italian Operas, given at Paris by Italians in 1752.

89. *What school of music was much influenced by Gluck?*

The Italian school of the present century.

90. *What Italian musicians besides Gluck were under the same influence? Mention some German, Belgian, and French names.*

Of the Italian musicians may be instanced Cherubini, Spontini, Rossini; of the Germans, Meyerbeer; of the Belgians, Grétry; of the French, Mehul, Boieldieu, Herold, and Auber. (See index of musicians.)

1391. *What kind of Libretti were most of Meyerbeer's ear works set to?*

To Italian Libretti.

1392. *Have any of these been heard in Italy?*

None; even the Opera of "Crociato" has almo passed into oblivion.

1393. *Who was the last of the great Italian school?*

Cherubini. (See index of musicians.)

1394. *When and where was Cherubini born, and when an where did he die?*

Born at Florence in 1760, and died at Pari in 1842.

1395. *Why have the early musicians been styled Gall Belgians?*

Because the frontier line of France has so ofte changed.

1396. *What happened to the Gallo Belgian school i the 16th century?*

It was becoming extinct, and almost absorbe into the Italian.

1397. *Did Italy repay this Gallo Belgian school anythin that it had gained from it?*

Yes.

1398. *Does the French school owe its origin to the Gall Belgian?*

No.

399. *When and where was Orlando Lasso born, when and where did he die, and at what age?*

He was born at Mons in 1520; he lived 74 years, and died at Munich. (See index of musicians.)

400. *Why is Orlando Lasso to be mentioned here as a landmark in Musical History?*

Because with *him* it is thought that the Belgian school came to a close.

401. *What musician of the Belgian school was much influenced by Gluck? Mention some of the works of Grétry and of Monsigny.*

Andre Ernest Grétry, born at Liege in 1741, died at Montmorency in 1813. He composed the Operas of "Richard Cœur de Lion," and "Zemire et Azor"; his career was greatly prepared by his predecessor, Monsigny, who composed the Operas of "Le Deserteur," and "Rose et Colas." (See index of musicians.)

402. *When was the Bolognese school established, and who was its founder; has it done much for music?*

About the end of the 16th century. Francesco Pistocchi founded it, at Bologna; many of the great singers of the early part of the last century were educated in the Bolognese school.

403. *Who founded the Neapolitan school?*

Alessandro Scarlatti. (See index of musicians.)

404. *What influence has this school exerted?*

It exercised an *in*direct, if not a direct, influence on every composer that has since lived. Nearly all the great musicians of the last century owe their training to this school.

1405. *What were the improvements in the art of music which are said to have commenced in the Neapolitan school?*

The following may be mentioned: modern musical practice; better fingering of keyed instruments; better bowing of stringed instruments; improvements in the instruments themselves; and the art of singing.

1406. *What great singers were trained in the Neapolitan school?*

Faustina; Gabrielli; Mingnotti; Senesino; Bernacchi; Cafarelli; Guadagni; Pacherotti; Marchesi; Farinelli. (See index of musicians.)

1407. *How many Scarlatti's were there, and how were they distinguished?*

Three: Alessandro, styled the Great; his son Domenico; and his grandson, Giuseppe. (See index of musicians.)

1408. *When and where was Alessandro Scarlatti born?*

In 1659, at Trapani, in Sicily.

1409. *Is it certain as to his being a pupil of Carissimi?*

Some have doubted it. Carissimi, when 85 years of age, was practising his art in Rome, in 1672. Scarlatti would then have been 10 years of age, so he *might* have received some little instruction from Carissimi.

1410. *Is there any interest attached to the connection between Scarlatti and Carissimi?*

Yes; Scarlatti's career was so extended that from the time of his probable connection with Carissimi he lived on to the period of Handel, so that a period of 150 years are covered by the lives of these two men, Carissimi and Scarlatti.

411. *Name two other celebrated musicians who were educated in the Neapolitan school.*

Francesco Durante, and Giovanni Pergolesi. (See index of musicians.)

412. *Who were Durante's pupils?*

The following may be mentioned: Pergolesi, Duni, Tragetta, Vinci, Jomelli, Piccini, Sacchini, Feo, Guglielmi, Paisiello, Stradella. (See index of musicians.)

413. *When and where was Pergolesi born? When and where did he die? Did his musical works shew versatility?*

He was born in 1710, at Jesi; some assert that it was as early as 1709. He wrote in every style, viz., several Operas, "Dei Fiorentini," "Serva Padrona," "Nerone," "Olimpiade," also a "Stabat Mater."

414. *What other great musicians have set the "Stabat Mater"?*

Josquin Du Prés, Astorga, Pergolesi, Palestrina, Clari, Haydn, Rossini, Rheinberger, and Dvorák. (See index of musicians.)

415. *What was the state of the Neapolitan school when Mozart visited Naples in* 1769*?*

The majority of its older musicians had died; those who survived were in full exercise of their powers.

416. *What great musicians' music was then to be heard?*

That of Scarlatti, Leo, Durante, Pergolesi, in the church, the academy, and the theatre.

1417. *Did Mozart repay the Italians for the musica experience he gained from them?*

Yes, he thoroughly repaid them.

1418. *Is there any trace of the old tonality in thi Neapolitan school?*

Yes, and in all composers down to the middle c the last century; also in the earlier works c Haydn it may be seen.

1419. *In the 15th century which nation had the greates musician, and who was he?*

England had John Dunstable, who commence the "Early English" school. He was bor cir. 1400, died 1453, at London. (See index c musicians.)

1420. *When was a regular Opera or Musical Dram produced in Rome?*

Not until 1632.

1421. *What was produced in 1680? How many opera did Scarlatti write, and have they survived hi time?*

In 1680 Scarlatti's "L'Oresta Negl' Amor" wa performed at the Palace of the Queen of Sweden at Rome. Scarlatti wrote more than 10 Operas, some say 108, most of which hav been lost. He is said to have introduced i his Opera, "Feodora," the first Ritornello o Orchestral interlude. (See index of musicians.

1422. *What Opera was produced in 1694?*

Tullio's "Ostilio" by Buononcini.

123. *What happened to the English Stage in* 1642 *?*

Stage plays were suppressed.

124. *How were Stage plays affected in* 1647, *and what then happened to ballads ?*

A final ordinance was then published for suppressing stage plays, also ballads.

125. *What was the effect on instrumental music when the culture of Opera advanced ?*

Instrumental music also greatly advanced with it. For besides recitation, requiring and obtaining accompaniment, dancing also was much benefitted by the aid of instruments.

126. *To whom are we indebted for this progress ?*

To Giovanni Bassani and Arcangelo Corelli, in England ; this came about 40 years later. (See index of musicians.)

127. *What may be said about Lulli's Operas ?*

That no operatic music has enjoyed such a long lease of popularity in France as these of Lulli have done.

128. *Why were Lulli's Operas so popular ?*

No doubt because Lulli was the first modern composer who pleased the French ear and taste.

129. *Why did Lulli succeed so well in his compositions ?*

On account of his having such remarkable dramatic genius.

1430. *What adverse circumstances had Lulli to conten with?*

Adverse criticism, the introduction of the Italia school to the French, and the advent c Rameau.

1431. *Which was the longest lived of Lulli's operas?*

"Theseus." It was last performed in 1778, 10 years after its birth.

1432. *What great composer brought Lulli's dynasty a an end?*

Gluck.

1433. *During the Usurpation what play was the first t be revived, and who wrote the words and music?*

The first play was "Cupid and Death," whic was a Masque by Shirley. The music wa jointly composed by Gibbons and Locke; i was first performed in 1653.

1434. *What took place in* 1656 *as to theatrical work?*

Davenant opened a Theatre in Aldersgate Street

1435. *What was the first musical performance a Davenant's Theatre?*

The first Opera was the "Siege of Rhodes"; i is fully described in Chappell's Musical History but not mentioned by Hawkins.

1436. *When was the Opera established in France, and when in England?*

Not until 1669 in France; but England had had it 13 years before.

437. *What Englishman was an earlier composer of Opera than Lulli?*

Matthew Locke, about 20 years before Lulli. (See index of musicians.)

438. *For what celebrated event did Locke compose music? and did he write music for one of Shakespeare's plays?*

He wrote music for the public entry of Charles II. in 1661; also the incidental music to "Macbeth" is supposed to be by Locke; some, however, attribute it to Purcell.

439. *What appears to be the earliest printed Opera in England, and what date may be assigned to it?*

Locke's "Psyche," in 1675.

440. *Who first demonstrated the possibility of a National Opera?*

Purcell. (See index of musicians.)

441. *What may be said as to Purcell's essays in that particular direction?*

They may still be studied as models.

442. *Did any Englishman follow Purcell, and was Purcell generally understood?*

No Englishman is said to have succeeded in following Purcell's lead in the last century, and Purcell's excellence was not really appreciated.

1443. *What style did Purcell's dramatic music resemble? Mention some of his works.*

It resembled that of Lulli. Purcell commenced by writing incidental music for the theatre, such as "Libertine," 1676; "Timon of Athens," 1678; "Virtuous Wife," 1680, etc. His first great work was "Dido and Æneas," 1680; in 1690 he wrote "Dioclesian"; in 1691, "King Arthur"; "Fairy Queen," in 1692; "Indian Queen," 1692; "Don Quixote," 1694; "Bonduca," 1695.

1444. *What composer's fame, nearly a century after Purcell, was said to be made by Lulli?*

That of Gluck. (See index of musicians.)

1445. *What great composer in our own time also may be mentioned as having been influenced by Lulli?*

Meyerbeer. (See index of musicians.)

1446. *When did Handel produce his first Opera, and where?*

The Opera of "Almira" was produced at Hamburg in 1705.

1447. *What Operas followed Handel's "Almira," and what was there peculiar about them?*

Three other Operas, "Nero," "Florinda," "Daphne," all in 1705 and 1706; they were the only ones with *German words* that Handel ever set. He produced "Rodrigo" in 1707 and "Agrippina" in 1708.

48. *What was the cause of Handel's introduction to England?*

His being an Opera composer.

49. *In the way of Opera, what has Germany done for France?*

Germany has lent two composers, viz., Gluck and Meyerbeer, to the most national of all nations, the French nation.

50. *What kind of Operas were performed in Germany at the middle of the last century?*

Italian Operas were the only ones; and even operas were given in the Italian language by German composers.

51. *In what country did the Opera seem to centre?*

In France.

52. *Which of the great Symphony writers succeeded in Opera?*

Mozart only.

53. *Name the Opera which would best illustrate this last statement.*

The Opera of "Don Giovanni," composed by Mozart in 1787.

54. *To what libretti have the works of the composers of other countries been set?*

To French libretti.

55. *Of the Italian Opera of the last century what composer may be considered to be the last survivor?*

Domenico Cimarosa. (See index of musicians.)

1456. *In many of Cimarosa's works may this be confirme*

No; in *one* of his works only, viz., the Opera "Il Matrimonio Segreto."

1457. *When and where was this Opera of Cimarosa's co posed, and how long was this after Mozart died?*

At Vienna, in 1793; this was two years af Mozart died. (See 951.)

1458. *When and where was Cimarosa born? when a where did he die?*

Born at Naples in 1749; died at Venice in 180

1459. *Who were Cimarosa's predecessors?*

Piccini, Guglielmi, also Sacchini (who w pupil of Durante) wrote the Operas "Olimpiade," "Dardanus," "Ædipus," a "Tigrane." (See index of musicians.)

1460. *Who were Cimarosa's contemporaries, and are t still known?*

Sarti, Paisiello; these musicians are now alm forgotten. (See index of musicians.)

1461. *To what does French Musical Drama owe its orig and to what does it owe its consolidation?*

It owes its origin to Italian genius, and its co solidation to German industry.

1462. *Who is considered to have been the founder, ru and type of the French musical drama?*

Lulli. (See index of musicians.)

1463. *By what was Gluck's success prepared?*

By some performances of Italian Operas given Paris by Italians in 1752.

64. *What music was first heard at Paris about* 1752, *the date previously named?*

Leo's and Pergolen's music, and that of the Neapolitan school.

65. *What kind of Opera was then so successful?*

The "Opera Comique," and this was owing to the impetus given to it by the performance of Italian Operas.

66. *To whom does France owe so very much as to Dramatic Art?*

To Gluck.

67. *What musicians did Gluck greatly influence?*

Mozart and Weber; the latter was a type of the later German school.

68. *To what libretti were most of Meyerbeer's later works set?*

To Italian libretti.

69. *Have any of these works of Meyerbeer, previously mentioned, been heard in Italy during the past generation?*

No, and even the Opera of "Il Crociato," by Meyerbeer, seems to have passed away.

70. *What was Meyerbeer's nationality?*

He was a German by birth, but he was greatly associated with French Opera.

71. *Which is said to be Meyerbeer's real Opera prima?*

The Opera of "Robert le Diable," produced at the Paris Grand Opera in 1831; this established his fame as a composer of Opera.

1472. *Which is considered Meyerbeer's chef-d'œuvre, a when was it produced?*

The Opera of "Les Huguenots," produced in 18

1473. *Has this Opera of "Les Huguenots" been ve popular?*

Yes, it has gone the round of Europe, and st holds its place as a great dramatic and music work.

1474. *How have Rossini's early works been treated?*

They have almost passed into oblivion.

1475. *How many of Rossini's Operas have kept the stag*

Very few, out of nearly 40 which he compose

1476. *Mention some of these Operas of Rossini that ha remained popular, and give dates of their pr duction.*

"Il Barbiere," 1816; "Otello," 1816; "La Gaz Ladra," 1817; "Semiramide," 1823. (See 127

1477. *Why was Rossini's Opera of "Il Barbiere" successful?*

Because it was set to a French libretto.

1478. *How did the French school of music originate?*

It began late in the 17th century, and owes i origin to an Italian, viz., Lulli.

1479. *When and where was Lulli born, and when and wh did he die?*

Born at Florence, in 1633, and died at Paris, 1687. (See index of musicians.)

180. *Does the French school owe any of its origin to the Gallo Belgian?*

No.

181. *When did the Gallo Belgian school cease?*

As a distinct school it ceased within the 16th century.

182. *How were artistes affected by the French Revolution?*

They were thrown entirely on their own resources.

183. *What became of the lucrative musical posts held so long by artistes?*

They ceased one after another, and became obsolete.

184. *Is France very noted with regard to the history of the Opera?*

Yes, it is said to have centred in that nation.

185. *What is supposed to be the oldest Opera, and who was its composer?*

"Robin and Marion," by Adam De la Hale. He was a French troubadour, or minstrel. (See index of musicians.)

186. *When was this Opera of De la Hale produced, and what did it resemble?*

In the 13th century, and it was similar to the ancient miracle play, or mystery.

187. *When was the first Opera performed in Paris?*

In 1580, by Baltzarini. (See index of musicians.)

1488. *What Opera did Jacopo Peri compose?*

In 1597, "Dafne." The words were written b Rinuccini, and set by Peri; afterwards Pe wrote "Euridice," in 1600; it is rather meagr consisting of recitatives, and short passage called Ritornelli.

1489. *On what occasion was Peri's Opera of "Euridice produced, and what other composer set the sam poem to music?*

On the marriage of Mary de Medicis with Henr IV. of France, at Florence, in 1600. Caccini als set music to the poem of "Euridice." (Se index of musicians.)

1490. *What celebrated musician helped greatly towards th progress of the Opera?*

Claudio Monteverde. (See index of musicians.)

1491. *When was Monteverde's "Orfeo" produced?*

In 1607.

1492. *What improvements did Monteverde make, and whom did he hand on his mantle as an Oper composer?*

He is said to have been the first to use doubl discords, as well as the flat 5th and 7th unpre pared. In his last book of madrigals he use nearly every species of discord and modulatio and he seemed to treat secular subjects wit more freedom. Cavalli was his great successo (See index of musicians.)

)3. *Mention the dates for the introduction of the Opera into Germany, Venice, France, Naples, Rome, England.*

Germany, in 1627; Venice, in 1637; France, in 1645; Naples, in 1647; Rome, in 1671; England, in 1706.

4. *What was the first French Opera?*

"La Pastorale," by Cambert, in 1659. (See index of musicians.)

5. *What may be said with regard to the space of three centuries of musical history, and what country became the head-quarters of music?*

That music during that period made the tour of Europe, Belgium, France, Italy, and then Germany, which latter country became at last its head-quarters.

). *What country in the early part of the 18th century made for itself a musical name?*

Germany.

. *Has Germany kept its musical reputation?*

Yes; from the end of Sebastian Bach's career it has been the foremost country as to the musical art.

. *Has Germany excelled in all departments of music? What exception may be stated?*

In all but one, and that is singing.

. *What has Germany done for France as to the Opera?*

It has given to France two great musicians, viz., Gluck and Meyerbeer.

1500. *What kind of music has Germany specially foster and developed?*

Instrumental music.

1501. *What has been the result of the growth of instr mental music?*

It has opened up a new world of music to Europ

1502. *Was music very early cultivated in Germany?*

No doubt there must have been musicians the at an early period of time.

1503. *Have many of these early German musicians be known?*

Yes; long lists have been made.

1504. *Did their works become popular, and did they fi their way into Italy?*

No; their works never, like those of the Belgian became popular, or even attained success in t great capitals and courts of Germany.

1505. *What two great German composers may be mention as exceptions?*

Ludwig Senfl and Johann Jacob Walther. (S index of musicians.)

1506. *With what great man, and with what great eve were these German musicians connected?*

With Luther and the Reformation.

1507. *Who has given a work of the very celebrated Germ contrapuntist, Stephen Mahu?*

Forkel, in his history of music.

08. *What is this work of Mahu's like? In what style, and to what kind of words is it written?*

It is a "motett," in five parts, in a very pompous style; it has, however, some humorous words.

09. *When did some more German musicians appear, and did their musical works last?*

About the end of the 16th century; their works did not become popular, and they were not circulated in Germany, and hardly elsewhere.

0. *To what German musician has Fetis, the musical historian, drawn attention?*

Gumpelzhaimer. (See index of musicians.)

. *What does Fetis think of Gumpelzhaimer?*

He calls him a composer far in advance of his time.

. *What may be said with regard to all these German musicians?*

They were musicians and artistes in every sense of the word.

. *In what particular branch of music did the Germans excel?*

In that of organ playing.

What country has been so celebrated for this? Mention the names of some noted German organists.

In Germany there were many organists, as follow: S. Scheidt, one of the very earliest; then Froberger, who was pupil of Frescobaldi; Johann Gaspar Kerl, Johann Pachelbel, Reinken, Sweelink, etc. (See index of musicians.)

1515. *What great invention in connection with the orga has rarely been equalled, and who was the inventor*

The addition of pedals to the organ. This in vention has been attributed to the following Ludwig van Valbeke, organist of Brabant i 1300; Albert van Os, who is said to have bui an organ for St. Nicholas Church, Utrecht, i 1468; Bernhardt, organist to the Doge Venice, between 1470 and 1480. Dr. Hopkin says, in his "History of the Organ," that th pedals were in use towards the end of the 14t century. Bernhardt possibly made some im provements, and this caused his name to b associated with the invention.

1516. *How did this invention of the organ pedals affe music? Mention some famous organists who live between* 1700 *and* 1750.

It enabled composers to get notes of greater dept and volume, and so greatly added to their re sources. J. S. Bach, Handel, Dr. Boyc Caldara, Hasse, Couperin, were famous organis of the period named. (See index of musicians

1517. *Was the German school much affected by the Germa War of thirty years?*

No, only a very little.

1518. *What was the date of this deep tragedy, viz., t German War?*

It raged from 1618 to the middle of the 17 century.

1519. *What was going on in the musical world just at t period of the German War?*

So many musicians were then being educated.

520. *How is musical art affected by political events?*

Political disturbance is by no means unfavourable to the production of musicians of genius.

521. *What may be said as to music in Germany when this war was about to terminate?*

It was so very wonderful that music in a country which was so embroiled, should have lived at all through all these untoward circumstances.

522. *What did this war cost Germany?*

More than two-thirds of her population, and a large staff of well-trained musicians.

523. *What events in English History may be compared with the great German Wars, and what were the corresponding results to English Music?*

The Civil Wars of the 17th century, when the English School of Music became very effete.

524. *What may be said as to the German musicians of the 2nd Period, about* 1400-1600, *and the first years of the 3rd Period,* 1600 *onwards.*

They exhibited little real genius or individuality, but they were scholars or deep thinkers in music.

525. *How would this apply to the Bach family?*

Many generations before the time of Johann Sebastian Bach there were well-trained musicians, such as Johann Ambrosius, father of Johann Sebastian, and his brother, Johann Christopher, uncle of Johann Sebastian Bach, etc. (See index of musicians.)

1526. *Will Science make a great artist?*

No; there are required many things far beyon that, namely genius, an intense love of th beautiful, etc.

1527. *Did the German school possess finish and grace in t music in the 17th century?*

No; these necessary qualities were lacking, an they would still have remained so, had it no been for other influences which were at work.

1528. *What great influence did the German composers com under?*

The Italian influence.

1529. *What two great musicians helped to influence th German composers?*

Handel and Gluck.

1530. *Where did Gluck spend four years of his life?*

In Italy, under Sammartini, from 1736 to 1740.

1531. *Where was Johann Hasse educated?*

At Naples. The Italians honoured him as th "Divine Saxon." He excelled both in Orator and Opera, but all his music was formed o Italian models; a "Te Deum" and "Requiem and "Artaxerxes," may be instanced as some his most noted works. (See index of musicians

1532. *Where did the Scarlatti's spend many years of the life?*

In Germany.

33. *Did Niccolo Porpora also dwell in Germany?*

Yes; the best and the greater part of his laborious life was spent in Germany.

34. *In what language were the Operas performed in Germany at the middle of the last century?*

In the Italian language.

35. *What are Karl Heinrich Graun's works like? when and where was he born, when and where did he die?*

The majority of them are Italian Operas. Graun was born at Wahrenbruch in 1701, died at Berlin, 1759. (See index of musicians.)

36. *How did Handel, who was German by birth, become influenced by the Italians?*

A great part of his life was spent in setting Italian Opera books, and he came to England as an Italian master.

37. *Who was the only thorough German composer of early time?*

Reinhard Keyser, born at Weissenfels in 1673 and died in 1739. He was considered the Father of German melody; he composed 116 Operas, Divertimenti, Serenatas, etc., and an Oratorio, "The Bleeding and Dying Jesus," produced in 1704 at Hamburg. (See index of musicians.)

38. *Did Keyser's works survive?*

No; his school died with him, and it is to be regretted that hardly any of his works have survived.

1539. *At beginning of the 18th century what was lacki in German music?*

Refinement, ease, and grace.

1540. *Did German music eventually acquire these qualitie*

Yes; to a certain extent from the Italians.

1541. *Had any attempt been made to graft Italian sweetn on German vigour and earnestness?*

Yes; this may be seen in Haydn's works.

1542. *Who besides Haydn may also be mentioned as havi tried to do this? When and where was this mu cian born, and when and where did he die?*

Carl P. Emmanuel Bach, born at Weimar in 17 and died at Hamburg in 1788. (See index musicians.)

1543. *Who was C. P. E. Bach's eminent predecessor, a what was C. P. E. Bach's popular title?*

His father was John Sebastian Bach; C. P. Bach was called "Bach of Berlin."

1544. *Why was the Italian influence so very marked in P. E. Bach's works?*

Because he was the son of such a great master.

1545. *Did C. P. E. Bach's works become national?*

No; although they have great ease and gra qualities obtained from the Italians, they ha not become widely famous.

1546. *Who very much influenced the German school, a what other musician may be considered as a go type of this school?*

Gluck influenced the Germans, and Weber ma be taken as a good type of the German scho

147. *What musician later on still may be instanced as one of the German school?*

Meyerbeer. (See index of musicians.)

148. *In the history of Church music what happened to the Liturgy in* 1643 *?*

The Liturgy and the Cathedral service were abolished, and organs were destroyed.

149. *How was the Gregorian Cantus progressing at the end of the* 16*th century?*

The clergy and laity were getting tired of it, and they wished to introduce greater variety into the services.

150. *Who tried to introduce novelty in the Church music?*

Leo X., who was a dear lover of music.

151. *Was Church music much heard during the Commonwealth?*

It was seldom heard, and perhaps very rarely written.

152. *What happened to the Cantus Gregorian about* 1680 *?*

It became corrupted by the levity of the singers.

153. *What style of music prevailed about* 1680 *?*

The theatric style prevailed. Castrati, and others sung, and in order to secure applause, they made all kinds of divisions. The Church singers soon became infected ; the Cantus was distorted, and finally it was in great danger of being lost.

1554. *Who restored the Cantus, and when?*

Gabriel Nivers (who was one of the four organist of the Chapel of Louis XIV., also of the Churc of St. Sulpice, Paris) attempted to do so in 168 and to him we may owe its preservation. H published a tract, in 1683, entitled "Dissertatio sur le Chant Gregorien"; this had so much in fluence, that the antiphonary of the Frenc Church was republished according to his co rections, at the express command of the king.

1555. *What was the state of music in the reigns of James and Charles I. in England?*

Music did not flourish; neither of these period were favourable for its doing so.

1556. *Did any musicians use the old tonality, and in wh estimation were they held?*

Yes, they were but very common-place workers.

1557. *Who stood out most prominently as a great musician at that time,* 1604-1674, *unapproached by an Englishman?*

Giacomo Carissimi. (See index of musicians.)

1558. *In Charles I.'s reign, what school for music wa established, and what has it done for the art?*

Francesco Antonio Pistochi established a schoo at Bologna, and at this school many of th great singers of the early part of the las century were educated.

1559. *Was there much Church music heard during th Commonwealth?*

No, it was seldom heard and it was very rarel written.

50. *How did public performances succeed during the Commonwealth?*

They were discouraged, but the art was cultivated in private.

51. *When were organs demolished?*

In 1642, by the Puritans.

52. *What is the date of the Commonwealth?*

From 1649 to 1660.

53. *How did Oliver Cromwell deal with music?*

He was a great lover of music, and entertained the most skilful in that art and science, both in his family, and in his pay.

54. *What city was very musical during the Protectorate?*

Oxford.

55. *What kind of ballads were brought out in* 1642, *and what proposition was made respecting them?*

Ballads referring to the deeds of Cromwell at Worcester, Edgehill, etc., and it was gravely proposed to Parliament that they should be sung in the place of carols at Christmas.

56. *In what way was the Stage affected in* 1642?

Stage plays were suppressed.

57. *What absurd action took place on Christmas Day,* 1643, *as to the conduct of places of business?*

Shops were kept open for fear of a Popish Celebration of the day taking place.

1568. *On the celebration of Christmas Day in* 1647 ? *any change in this custom made ?*

It was then ordained that this before-mentio absurd custom should no longer be kept.

1569. *What happened with regard to plays in* 1647 ?

A *final* ordinance was made for suppressi them, together with Stage players, and balla

1570. *What style of music was popular at the time Charles II.'s return to the throne in* 1660 ?

The French style. Charles II. had little taste the fine old style of Tallis, Gibbons, Byrde, e but preferred the lighter kind of music, acco panied with viols and other instruments.

1571. *At the Restoration how were musicians treated ?*

They were summoned from their retreats, a placed in positions where they could well ex cise their talents.

1572. *Were the musicians prepared for this change at time of the Restoration ?*

No ; they came as it were into a new world, a could hardly realize their new positions.

1573. *What is the date of the Restoration ?*

1660.

1574. *What was the state of music at the close of t interregnum ?*

England was then really wanting strings, pip and players to perform on them, and there we voices, but there were hardly any vocalists.

5. *What was the character of Charles II., and how did he survey the past?*

He was a brisk and lively prince, and being called to the crown in the full vigour of age, he soon became tired of the old ways, and seemed desirous of changing them.

6. *What kind of music did Charles II. dislike?*

All the intricate music, and the contrapuntal style as that of Byrde and Tallis. (See index of musicians.)

7. *What did his dislike of the contrapuntal style shew as to his musical taste?*

That he was fond of melody and accompaniment.

8. *What did Charles II. then order the old composers to do?*

To add symphonies, and also to accompany with instruments their several anthems.

9. *What did this addition of symphonies and instrumental accompaniment give rise to?*

A number were selected to play the Symphony and Ritornello which he appointed.

10. *Did the old masters of music fall in with this new arrangement?*

No; such men as Child, Gibbons, Lowe, etc., hardly knew what to do, so they went on in their own strict style.

11. *What occurred after this, in about four or five years' time, as to the Chapel Royal children?*

The best of the Chapel Royal children shewed great taste for composition.

1582. *Did the king like this, and what was the result?*

Yes, he greatly encouraged it, so that ever month new material was produced.

1583. *Who were these children then in the Chapel Royal?*

Humphreys, Wise, Blow, etc. (See index musicians.)

1584. *What kind of music gradually fell into disuse, and what kind became popular at the Restoration?*

All the strict and learned style gradually fell into disuse, and a lighter and more melodious style was adopted.

1585. *What instruments were discarded, and what kind followed at the Restoration? Name some celebrated performers at that time on the lute.*

Viols, which were previously the chief instrument for chamber music, were replaced by the violin and the lute by the guitar. The following were celebrated lute players: Mace, Lambert, Conti, Gautier and Kapsberger. (See index of musicians.)

1586. *How had violins been used up to the time just mentioned, viz., the Restoration?*

They were favourite instruments, and were used for dancing, both by the common fiddler, and the Court.

1587. *When were these before-mentioned instruments first styled violins?*

Probably they were first included in the Royal Band under the name of violins in the fourth year of Queen Elizabeth's reign, 1562. (See index of instruments.)

88. *What was the first musical revival during the Usurpation?*

"Cupid and Death," by Shirley. It was a Masque, the music by Gibbons and Locke, and was performed in 1653. (See index of musicians.)

89. *What was Charles II.'s taste like as to music?*

It was decidedly French in character.

90. *What kind of Opera did Charles II. patronize?*

French Opera was performed at Court.

91. *What sort of band had Charles II. at his court?*

Twenty-four violins in imitation of the King's band at Paris.

92. *What popular ditty did this band give rise to?*

Durfey's Song, "Twenty-four fiddlers in a row."

93. *Who was the most distinguished musician in the reign of Charles II.?*

Matthew Locke. (See index of musicians.)

94. *When and where was Locke born, and when and where did he die?*

In 1630 at Exeter, and he died in 1677 at London.

95. *For what is Matthew Locke chiefly remembered?*

For his music to "Macbeth"; he is said to have composed this about 3 years before his death.

96. *Mention some other of Locke's works?*

The Opera "Psyche" was the first English Opera properly so called, and it was produced in 1673, and no doubt it was the first presented on an English Stage.

1597. *Who first made the difference between Air and R citative, and what musical sign did he use for t first time?*

Pietro Francesco Cavalli, a Venetian Chap Master. He first skilfully used the "Da Capo or "Repetition" sign. He wrote an enormo number of Operas; 26 are still preserved in S Mark's Library, Venice. His most famo Opera was "Giastone," 1649. Burney says t "Aria" first appeared in this composition.

1598. *What is supposed to be the first work in the Sona form?*

The Sonatas for Violin by Heinrich Biber in 168 (See index of musicians.)

1599. *Who published an instrumental work in* 1683*?*

Arcangelo Corelli published in Rome his fir work, viz., "Trios for two violins and bass with accompaniment for organ or cemball (See index of musicians.)

1600. *Who wrote a Stringed Quartett before* 1650, *a what was it like?*

Gregorio Allegri wrote a Quartett, it was f Violins, Viola, and Bass di Viola. (See inde of musicians.)

1601. *Of what style was this Quartett?*

It was quite contrapuntal in form.

1602. *What may be traced in the Trios and Concertos Corelli?*

Regular musical form and design.

What did Luigi Boccherini compose, and what musician was contemporary with him?

He composed some excellent music (see 1367). Dittersdorf was a contemporary with him, and he wrote many fine Quartetts. (See index of musicians.)

What musician invented the Overture?

No doubt it was invented by Lulli.

Of what nationality was Lulli by birth?

An Italian. (See index of musicians.)

What improvements did Rameau make?

He combined the wind instruments with the stringed, and so produced quite novel and wonderful effects.

Who was the earliest writer for keyed instruments, and what was his nationality? Give the dates and places of his birth and death.

Girolamo Frescobaldi, an Italian. Born at Ferrara in 1583, and died at Rome in 1644. He was organist of the church of St. Peter, and is said to be the first of the Italians who composed for the organ in Fugue form. He was a great adept in the contrapuntal style. (See index of musicians.)

What composer first linked movements together, and in what work?

Christopher Philipp Emanuel Bach, in a Sonata in the key of A, where the "Adagio" is linked to the preceding movement by modulation.

1609. *Is it known by whom and when Fugue was invente Name some celebrated writers on Fugue who li during the latter half of the 18th century.*

No, the inventor is not known ; but the inventi is supposed to have been about the beginni of the 16th century. Of the period nam Marpurg (1718-1795), Albrechtsberger (17 1809), Martini (1706-1784), and Cherub (1760-1795), were writers on Fugue. (See ind of musicians.)

1610. *How did orchestral music gradually become develop*

From its being at first an accompaniment to t voice ; then, as the number of the perform and instruments increased, it became quite important and independent power, and w used and welcomed accordingly.

1611. *What country might be considered the birthplace orchestral music ?*

Italy.

1612. *What was the condition of instrumental music up the 11th century ?*

It held a very inferior place.

1613. *What kind of music was then written ?*

"Variations" on some known theme, etc.

1614. *Did any change take place in the higher styles composition during the first part of the 1 century ?*

No, they remained pretty much on a level.

5. *What was Lulli's orchestra like? How were the stringed instruments divided, and were violoncellos used?*

It consisted of *stringed* instruments, viz., violins, violas, viols, bass, double bass viols. These stringed instruments were divided into five parts; violoncellos were *not* introduced until later. The wood *wind* instruments were: Flutes a bec—there was a complete family of these, viz., treble, tenor, and bass. Then came oboes and the bassoons. The *brass* wind instruments were: trumpets with stops, and hunting horns. The instruments of *percussion* were kettle-drums, and tambourines for dances. Lastly, the harpsichord was used for accompanying Recitatives.

. *What art was then almost unknown at the time when Lulli wrote for the orchestra?*

The art of properly blending instruments together.

. *What was done when the word "forte" appeared?*

The composer wrote the French word "tous," then the copyist doubled in unison the wind instruments with the stringed instruments.

. *How may the English composers of the 16th century be compared with their Italian and German contemporaries?*

They rivalled the Italians in number and excellence, and even the Germans held no place beside them.

How did the civil wars and the Commonwealth affect English composers?

These events nearly annihilated the old English school of music.

1620. *How were musicians affected by the restoration of monarchy?*

During the Cromwellian usurpation some organ and singers lived together in privacy and sec sion; they now tried to re-establish the servi in the King's Chapel.

1621. *What composers may be mentioned as men of ge at the time of the Restoration?*

Humphrey, Blow, and Purcell. (See index musicians.)

1622. *What may be said as to the talents of these music just named?*

That the evidence of their genius is to be sou rather in their intention, than in their execut

1623. *What is really the foundation of all true mu excellence?*

Musical science, or theory, as without a kn ledge of harmony and counterpoint m almost becomes worthless.

1624. *Is this theory true with regard to a music popularity?*

Yes, the most popular composer has nearly alw been the most learned.

1625. *What kind of tuning had the instruments of t time?*

It was very imperfect.

5. *What may be said as to the use of equal temperament?*

That it is not even yet universally used, and for ages the use of so many sounds in so many relations has been a work of great difficulty, both to the players and to the manufacturers of instruments.

. *Are there any instances of early attempts having been made to overcome these difficulties?*

Yes, for example, some organs had different keys for the enharmonic sounds; the Temple Church organ, London, had G sharp and A flat, D sharp and E flat, etc.

What two schools may the early piano music be be divided into?

The Mozart school and the Clementi school.

Who were the most celebrated pianists belonging to the Mozart school?

Woelfl, Hummel, Moschelles, Beethoven, etc. (See index of musicians.)

Who were those of the Clementi school?

Cramer, Berger, Field, Steibelt, Weber, Prince Louis Ferdinand of Prussia, Dussek, Ries, Czerny, etc. (See index of musicians.)

3 *What was Joseph Woelfl's period, who was his master, and what did Woelfl compose?*

Born at Salzburg in 1772; died in London in 1814. He was a pupil of Leopold Mozart and Michael Haydn. Woelfl wrote several operettas, and a large quantity of chamber music.

1632. *For what was Woelfl specially celebrated?*

For his great powers of improvisation; he was one time in this particular subject conside a rival of Beethoven.

1633. *What was John Baptist Cramer's period, and w was his master?*

He was born at Mannheim in 1771, and died London in 1858. He was pupil of Clemer He came of a family of musicians, and w brought to England when one year old, a settled there; eventually he founded a mu business, became a pianist and a teacher.

1634. *What were Cramer's compositions?*

He wrote numerous Concertos, Sonatas, Rond etc.—these are rather antiquated; but "Etudes for the Piano" are now constan used, and are most invaluable to students.

1635. *What was Ludwig Berger's period, where was born, and when did he die?*

1777 to 1839. He was born and he died at Ber

1636. *For what was Berger remarkable, and what celebra musician was his fellow-student?*

As a composer, performer and teacher, Mende sohn was his fellow-student.

1637. *What was John Field's period, where was he bo and where did he die?*

1782 to 1837. He was born in Dublin, and died at Moscow.

8. *Whose pupil was Field, and where did Field spend the greater part of his life?*

He was pupil of Clementi, and he passed the greater part of his artistic career in Prussia.

9. *What kind of music did Field originate?*

The ingenious form of the Nocturne. He wrote a large quantity of pianoforte music.

0. *What other composer followed Field in this particular style of composition?*

Chopin. (See index of musicians.)

1. *What was August Klengel's period?*

1783 to 1852. Born and died at Dresden.

2. *What did Klengel compose?*

Several contrapuntal piano pieces, published under the title of "Canons and Fugues."

3. *What was Daniel Steibelt's period?*

1755 to 1823. Born at Berlin; died at St. Petersburg. He had a considerable reputation as a player, composer, and teacher, both in Paris and London.

4. *Was Steibelt an artiste, in the true sense of the word?*

He can hardly be so considered; his pieces sink rather to a low level. He composed some operas; "Romeo and Juliet" he dedicated on his death-bed to the King of Prussia. Amongst his compositions for the piano, his "Etudes" shew great originality of invention, and they are now constantly used.

1645. *What was Prince Louis Ferdinand of Prussi period? In what did he excel as to music?*

1772 to 1806. He was killed in an engageme with the French army. He composed seve pianoforte pieces; he was a fine performer, a a musician of exceptional talent.

1646. *Who was one of Prince Louis Ferdinand's advis and friends?*

Dussek, who was one of the best pianists of t time.

1647. *What was Ferdinand Ries' period?*

1784 to 1838. Born at Bonn, and died at Fran fort. His father was leader of the orchestra the Elector of Cologne.

1648. *Of whom was Ries a pupil?*

The great Beethoven.

1649. *What did Ries compose?*

Concertos, Rondos, Bagatelles, Sonatas, Octet Septetts, etc., besides some vocal music.

1650. *After whose style were Ries' works written?*

After the style of Beethoven, his revered teache

1651. *What was Karl Czerny's period; and who was h teacher?*

1791 to 1857. Born and died at Vienna. He w taught by Beethoven.

1652. *What were Czerny's great musical merits?*

Those of a thorough painstaking teacher, and this he was most successful.

53. *Mention some of Czerny's pupils?*

Liszt, Döhler, Kullak, and others. (See index of musicians.)

54. *What caused pianoforte playing to receive such an impulse in France at the latter part of the 18th century?*

The establishment of the "Conservatoire de Musique" in 1784.

55. *Has this institution, the "Conservatoire de Musique," done much for the art?*

Yes; it has produced a large number of most distinguished men and women as composers, and many vocal and instrumental artistes.

56. *Who was one of the principal professors that emerged from the Conservatoire in France?*

Louis Adam; he was an Alsatian by birth.

57. *What was Adam's period?*

1758 to 1849. Born at Alsace; died at Paris. His son, Carl Adam, was also a composer and organist of repute.

58. *What other conservatoires similar to the one in France may be mentioned?*

Those of Milan, founded in 1808; Bologna, 1700; Berlin and Leipsic in 1843; and the Royal Academy of Music, London, in 1822.

59. *Who was Louis Adam's celebrated pupil?*

Friedrich Wilhelm Kalkbrenner.

1660. *What was Kalkbrenner's period? Name some of h works.*

1784 to 1849. Born at Berlin; died at Enghei His works were full of technical difficultie but the poetical and musical effect was by n means evident. He composed voluminously f the piano, besides writing several canzonet the latter are very elegant.

1661. *What other musicians were very similar to Kal brenner in their compositions?*

Herz and Hünten, whose works abound with ve brilliant passages; but after all, they are thoug to be very empty and superficial.

1662. *Could Bertini be classed with these last-mention musicians?*

No, his works give proof of a far higher aim, a of a more serious mind.

1663. *What modern composers for the piano were influenc by Schubert, Mendelssohn, Schumann, etc.?*

Hiller (a great friend of Mendelssohn, who wro "A Song of Victory"), Lachner, Rietz, Gosse Taubert, Dorn, Heller, Gade, Verhul Sterndale Bennett, Chopin, Thalberg, Cla Schumann, Liszt. (See index of musicians.)

1664 *What may be said of all these musicians just name*

That they had genuine talent, great knowledge the resources of the art, and attained gre experience in their profession. Hiller compose a number of light operas and operettas, a besides being an eminent pianist he was Chap Master at Cologne.

65. *Are there any other musicians of more recent date that may be classed with the before-mentioned?*

Yes, Prudent, Alcon, Lacombe, De Kontski, Rosenhain, Litolff, Kullak, Willmers, Dreyschock, Schuloff, Tausig, Bülow, Rubinstein. (See index of musicians.)

66. *What was Sigismond Thalberg's period, and of what did he make a special study?*

1812 to 1871. Born at Geneva, and died at Naples. Tone cultivation, as one of the chief matters requiring attention by the pianoforte player, he insisted upon. He composed a large quantity of piano music.

67. *What other composers succeeded Auber in the French school? Name some of their works.*

Herold, 1791 to 1833, who composed the operas of "Zampa" (1831), "Marie" (1826), and "Pre aux Clercs" (1832); he died of consumption; Berlioz, 1803 to 1869; Halevy, 1799 to 1862, composer of "La Juive" (1835), "L'Eclair" (1835), and "La Reine de Chypre" (1841); Felicien David, 1810 to 1876, who composed the symphony ode, "Le Desert."

68. *What musician took a very prominent position in the Italian school, and effected great improvements?*

Spontini, 1774 to 1851. Born and died at Majolati. His first opera was "I Puntigli della donne," brought out at Rome in 1796. His early works are in the light Neapolitan style.

69. *Where did Spontini settle, and what did he compose?*

In Paris, where he went in 1803, as did Gluck; and there Spontini wrote "La Vestale," in 1805. It was first performed in 1807; its orchestration is very fine, and in it great dramatic expression is evinced by its composer.

1670. *Which is considered Spontini's masterpiece, and di he write any other operas?*

His great work is the opera of "La Vestale" (1805). He wrote "Fernand Cortez" (1809) "Pelage" (1814); "Les Dieux Rivaux" (1816) "Olympia" (1819); "Nurmahal" (1822) "Alcidor" (1825); "Agnes von Hohen-staufen" (1829); etc.

1671. *What may be said of Spontini's works; and wha other French opera composers may be mentioned i connection with him?*

That all his effects are well sustained; his orches tration was very vigorous and brilliant. The three other eminent French composers were Ambroise Thomas (director of the Paris Conservatoire), who wrote "Mignon"; Offenbach composer of "La Grande Duchesse," etc.; and Herve, who wrote "Chilperic." (See index o musicians.)

1672. *Who may be considered weak imitators of Rossini? Mention their periods.*

Mercadante, 1795 to 1870. Born at Altamura; died at Naples. He wrote both buffo and serious operas. Also Carafa, 1787 to 1872. Born at Naples; died at Paris.

1673. *When and where was Samuel Wesley born, and of what calling was his father?*

In 1766 at Bristol, and died in London 1837. He was son of Rev. Charles Wesley, the great Hymn writer. Samuel's brother, Charles, was born also at Bristol, in 1757, and shewed great musical talent; he died in London in 1834.

174. *What may be said as to Samuel Wesley's compositions for the Church?*

His anthems are considered to be the finest of his time. He introduced Sebastian Bach's music into this country.

175. *Who was Samuel Sebastian Wesley, and what was his period?*

He was son of Samuel Wesley. Born in London, 1810; died 1876 at Gloucester.

176. *What celebrated anthems may be mentioned as fine examples of Samuel Sebastian Wesley's genius?*

"Blessed be the God and Father," and "The Wilderness."

177. *What was Dr. William Crotch's period, what were his principal works, and what important posts did Dr. Crotch fill?*

1775 to 1847. Born at Norwich, and died at Taunton. His finest work is no doubt the oratorio "Palestine"; also the anthem, "Methinks I hear the full celestial choir," besides a fine motet, and several glees. He was appointed to the professorship of music at Oxford at the age of twenty-two, became a very profound theorist, and he was the first Principal of the Royal Academy of Music, London.

178. *What was Thomas Attwood's period?*

1765 to 1838. Born and died in London.

179. *Of whom was Attwood a pupil?*

Of Mozart; and Attwood was organist of St. Paul's Cathedral.

1680. *What did Attwood write for the Church; and did he compose music in any other style?*

A number of anthems, of which "Come, Holy Ghost" is a fine specimen. He wrote some operatic music, which is now almost forgotten, besides several songs. The anthem, "I was glad," was written and performed for the coronation of George IV.

1681. *What was Sir John Goss's period; and what important posts did he fill?*

Born at Fareham in 1800; died in London, 1880. For some time he was organist of St. Paul's Cathedral, and he was formerly chorister of the Chapel Royal.

1682. *Whose pupil was Sir John Goss, and what were Goss's principal compositions?*

He was pupil of Attwood, who was pupil of Mozart. Sir John Goss wrote some very fine anthems: "If we believe that Jesus died"—this was composed for the funeral of the Duke of Wellington; "Praise the Lord," is another fine specimen; also "O Saviour of the World," "Stand up and bless the Lord," "O taste and see." Besides these, he wrote several secular works, for example: "Ossian's Hymn to the Sun," etc.

1683. *At what institution was Sir John Goss professor?*

At the Royal Academy of Music. His valuable work on harmony is now used as a text book by students.

84. *What was Sir Henry Rowley Bishop's period, and what offices did he hold?*

1786 to 1855; born and died in London. He was knighted in 1842 by Queen Victoria, and made Professor of Music at Oxford in 1848.

85. *What were Sir H. Bishop's principal works?*

He wrote more than 70 Operas; the most celebrated are the "Circassian Bride," 1809; the "Maniac," 1810; "Guy Mannering," 1816, and numerous others. In all these compositions may be found some very fine concerted music. His Part Songs, Glees, etc., are most melodious, and are even now frequently performed.

86. *What was Michael William Balfe's period?*

1808 to 1870; born at Dublin and died in Hertfordshire.

87. *Of what nationality was Balfe?*

An Irishman by birth, but an Italian by education.

88. *Mention some of Balfe's works.*

The following Operas: "Siege of Rochelle," 1835; "Maid of Artois," 1836; "Catherine Grey" and "Joan of Arc," 1837; "Falstaff," 1838; "Keolanthe," 1840; "Bohemian Girl," 1843; "Daughter of St. Mark," 1844; "Enchantress," 1845; "L'Etoile de Seville," 1845; "The Bondman," 1846; "Maid of Honour," 1847; "Sicilian Bride," 1852; "La Zingara," 1858; "Bianca," 1860; "Il Talismano," 1874.

89. *What was William Vincent Wallace's period?*

1814 to 1865; born at Waterford, died at the Château de Bagen.

1690. *Mention some of Wallace's works.*

"Maritana," 1846; "Lurline," 1846; "Maid
Zurich," 1847; "Matilda of Hungary," 184
"Amber Witch," 1861; "Love's Triumph
1862; "Desert Flower," 1863. "Estrella" wa
left unfinished.

1691. *What was Sir Julius Benedict's period?*

Born 1804, at Stuttgart; died 1885, in Londo
He is fully entitled to be included amongst ou
numerous dramatic composers.

1692. *Mention some of Sir Julius Benedict's works.*

"The Gipsy's Warning," 1838; "Brides
Venice," 1844; "Crusaders," 1846; "Lily
Killarney," 1862. Besides these he wrote som
fine Sacred Music, for example, the Oratorio
"St. Peter," 1870.

1693. *What was Sir Michael Costa's period? What im
portant posts did he fill?*

Born at Naples in 1808; died at Brighton, Apr
28th, 1884. He was conductor of Her Majesty
Opera, the Sacred Harmonic Society, th
Handel Festivals, etc.; as a conductor he wa
very popular.

1694. *Mention some of Sir Michael Costa's works.*

He wrote several Operas: "Malvina" and "Do
Carlos," etc., and the Oratorios of "Eli," 186
and "Naaman," 1864.

1695. *What was Sir George Alexander Macfarren's period*

Born in London, 1813; died in London, Octobe
31st, 1887.

96. *What was the calling of Sir G. Macfarren's father, and for what was his son indebted to him?*

His father was a popular theatrical manager, and the author of two of his son's librettos; he appears to have been his son's earliest instructor.

97. *Give some account of Sir G. A. Macfarren's career.*

At the age of 14 he became a pupil of Charles Lucas, and at 16 entered the Royal Academy of Music, giving his time to composition, the piano, and the trombone. In 1834 he was made Professor at the Academy; he delivered lectures at the Royal Institution, and at Cambridge, where he succeeded Sir Sterndale Bennett as Professor in 1875. In April, 1876, he had the degree of Mus. Doc. conferred upon him, and in the same year he was appointed Principal of the R.A.M.; this post he held until his death. In 1883 he received the honour of knighthood.

98. *Mention some of Sir G. A. Macfarren's works.*

Macfarren wrote 7 Symphonies, several Overtures and Operas, viz., "Devil's Opera," 1838; "Don Quixote," 1846; "Charles II.," 1849; "May Day," 1856; "Robin Hood," 1860; "Jessie Lee," 1863; "Soldier's Legacy," 1864; "Helvelyn," 1864; the Oratorios of "St John Baptist," 1873; "Resurrection," 1876; "Joseph," 1877; "King David," 1883; the Cantata of "Lady of the Lake," 1877, besides Church Services, Ballads, etc.

99. *Was Sir G. A. Macfarren a Theorist?*

Yes; and he wrote largely on the Theory and History of Music. His Lectures and Treatises on Harmony are now very noted text books.

1700. *When was Sir Frederick Gore Ouseley born? Gi some particulars of his early career, mention son of his most important works, and give account his death.*

He was born in London in 1825, and was the son the Rt. Hon. Sir Gore Ouseley, G.C.H., F.R.S Ambassador and Minister plenipotentiary t Persia and St. Petersburg. He displayed ver early inclination for music, and was entered Christ Church, Oxford. He succeeded to the tit of Baronet at the death of his father in 1844. H took his B.A. in 1846, M.A. in 1849, Mus. Bac 1850, Mus. Doc., 1854. In 1855, on the deat of Sir H. Bishop, he became Prof. of Music Oxford, and in the same year Precentor Hereford; he received the Hon. degree LL.D. at Cambridge in 1883, and at Edinburg in 1884. He died suddenly on April 6th, 188 at Hereford.

His most noted works are as follow: Oratori of "St. Polycarp," 1854; "Hagar," 1873; large number of very fine Services and Anthem His Treatises on Harmony, Counterpoint, ar Form are valuable contributions to music literature.

1701. *Mention some of the most celebrated English com posers of the present day.*

The following may be given:—Drs. Staine Bridge, Stanford, Hopkins, Vincent, Pearc Saunders, Turpin, Martin, Sir Hubert Parr Sir Joseph Barnby, Sir Arthur Sullivan, S Alexander Mackenzie, Sir G. Grove, Sir H Stewart, etc., Messrs. Lee Williams, Hamis McCunn, Cummings, Professor Prout, F. Cowen, etc. (See index of musicians.)

2. *Mention some of the works of Drs. Stainer, Bridge, Stanford, and Hopkins.*

Dr. John Stainer, Professor at Oxford University, was Organist at St. Paul's Cathedral for many years. His most important works are as follow: "The Daughter of Jairus," 1878; "St. Mary Magdalene," 1883; "The Crucifixion," 1887; besides a large number of Church Services, Anthems, and works on the Theory of Music.

Dr. John Frederick Bridge, Organist of Westminster Abbey, has written the following: "Mount Moriah," 1874; Cantata "Bouduca," 1880; "Hymn of St. Francis," 1884; "Rock of Ages," 1885; "Callirhoë," 1888; "Manoah," 1890; "Cradle of Christ"; besides Services, Anthems, etc.

Dr. Villiers Stanford composed the "Veiled Prophet of Khorassan," 1881; Elegiac Symphony in D minor, 1882; "Three Holy Children," 1885; Music to "Eumenides," 1885; "The Revenge," 1886; Music to "Œdipus," 1887; Quintett for Piano and Strings; Irish Symphony, 1887; Symphony in F, 1889, etc., etc.

Dr. E. J. Hopkins, for 50 years Organist of the Temple Church, London, composed a large quantity of Church Music, consisting of fine specimens of the church style; also a very valuable Treatise on the Organ and its construction.

Mention some of the works of Sir Hubert Parry, Sir Joseph Barnby, Sir Arthur Sullivan, and Sir Alexander Mackenzie.

Sir Hubert Parry, Principal of the Royal College of Music, has written "Prometheus," 1880; "Blest Pair of Syrens," 1887; "Judith," 1888;

1703—*continued.*

Symphony in G, 1882; "The Glories of our Blood and State," 1883; "Ode on St. Cecilia's Day," 1889; "L'Allegro ed il Penseroso," 1890; "Eton" and "De Profundis," 1891; "Job," 1892; "King Saul," 1894; "Invocation to Music," 1895; Incidental Music for Aristophanes' "Birds," 1883, and "Frogs," 1894; "Hypathia," 1893; and Chamber Music, besides several Symphonies.

Sir Joseph Barnby composed Cantatas of "Rebekah"; "The Lord is King"; and a large number of Anthems, Services, Hymn Tunes, Part Songs, etc. He was Principal of the Guildhall School of Music, and Conductor of the Royal Choral Society for many years.

Sir Arthur Sullivan's most noted works are as follow:—Oratorios: "The Prodigal Son," 1869; "Light of the World," 1873 Cantatas: "Martyr of Antioch," 1880; "Golden Legend." Operas of "Contrabandista," 1868; "Cox and Box," 1869; Thespis (MS.), 1872; "Trial by Jury," 1875; The Zoo (MS.), 1875; "Sorcerer," 1877; H.M.S. "Pinafore," 1878; "Pirates of Penzance," 1880; "Patience," 1881; "Iolanthe," 1882; "Ivanhoe"; "Haddon Hall"; "Yeoman of the Guard," 1888; "Gondoliers"; "Mikado," 1885; besides a very large quantity of Instrumental Music, Part Songs, and Songs, including that of "The Lost Chord," etc., etc.

Sir Alexander Mackenzie composed Operas of "Colomba," 1883; "Troubadour," 1886. Oratorio: "Rose of Sharon," 1884. Cantatas of "The Bride," 1881; "Jason," 1882; "Story of Sayid," 1886; Jubilee Ode, 1887; The "New Covenant," 1888. Overtures: "Cervantes"; "Twelfth Night"; besides Concertos, Quartetts, etc. The "Dream of Jubal," 1889. He became Principal of the R.A.M. in 1888, and was knighted in 1895.

94. *Give particulars of the following:—Sir George Grove, Sir P. R. Stewart, Professor Prout, Messrs. W. H. Cummings, Lee Williams, Hamish McCunn, Frederick Hymen Cowen.*

To Sir George Grove, late Principal of the Royal College of Music, we are indebted for many artistic and literary labours. He was Secretary to the Crystal Palace Company for many years, and in conjunction with Mr. Manns succeeded in establishing the Concerts there, which have been the means of advancing the art of music in this country. Sir George Grove's "Dictionary of Music" has proved a mine of wealth to musicians, both amateur and professional.

Sir Robert P. Stewart was Organist at Trinity College, Dublin, in 1844; Conductor of the University of Dublin Choral Society, 1846; Professor of Music in the University, 1861. He composed the following: an Ode on opening the Cork Exhibition, 1852; Ode on "Shakespeare" for the Birmingham Festival, 1870; Cantatas: "Winter Night's Wake" and "The Eve of St. John." His Glees are the most celebrated of his works.

Professor Ebenezer Prout was pupil of Charles Salaman. He is Prof. at the R.A.M. and the National Training School of Music. Mention may be made of the following works:—Cantatas: "Hereward," 1878; "Queen Aimée," for female voices, 1885; Scena for Contralto and Orchestra, "Song of Judith," for Norwich Festival, 1887; "Red Cross Knight," 1886; "Damon and Phintias," 1888. Symphonies: C major; G minor; and F major. Concerto for Organ; besides Quintetts, Quartetts, etc. Prof. Prout occupies the Chair of Music at Dublin University.

1704—*continued.*

Prof. W. H. Cummings was in early life cho boy at St. Paul's Cathedral. Eventually became Organist at Waltham Abbey, and Ten at Westminster Abbey and the Chapel Roya Editor of the Purcell Society's Publication Conductor of the Sacred Harmonic Societ 1882, and Principal of the Guildhall School Music. He has written several prize Glee Services, Anthems, and Songs, besides th Cantata, "Fairy Ring," and some theoretic works.

Hamish McCunn has composed "The Lay of th Last Minstrel," and "Lord Ullin's Daughter

Charles Lee Williams, Organist of Glouceste Cathedral, has written Cantatas of "Bethany 1889; "Gethsemane," 1892; and Churc Services.

F. C. Cowen is a native of Kingston, Jamaica pupil of Sir J. Benedict and Sir J. Goss. H best works are:—Operetta: "Garibaldi," 186 Cantatas: "The Rose Maiden," 1870; "Ruth 1887. Incidental Music to Schiller's "Maid Orleans," 1871. Cantata: "The Corsair," 187 Opera: "Pauline," 1876; besides Symphon in C minor; "Fantaisie Overture" for Norwic Festival, 1872; "Scandinavian Symphony 1880, etc.

1705. *When was Charles Gounod born? Mention some his most important works.*

At Paris, in 1818. He stands at the head of th French composers of the present day. His firs Opera was "Sapho," 1851; "La Nonn Sanglante," 1854; "Le Medecin malgre lui, 1858; "Faust," 1859; "Philemon e Baucis, 1860; "La Reine de Saba," 1862; "Mireille, 1864; "Romeo and Juliette," 1867; "Cin

Mars." 1877; "Polyeucte," 1878. The Motett, "Gallia," was produced at the Albert Hall in 1871. His finest Sacred works are, no doubt, "Messe Solennelle"; "Messe du Sacre Cœur"; and his Oratorios: "Redemption," 1881; "Mors et Vita," 1855; "De Profundis."

5. *On which of his works will his fame rest; have any other composers set the same libretto to music, and what are Gounod's most popular songs?*

Gounod's fame will rest on the composition of his great Opera of "Faust," but "Romeo and Juliet," and "La Reine de Saba," are his later works. Spohr, Schumann, and Berlioz have set "Faust" to music. Gounod's most noted Songs are: "Entreat me not to leave Thee"; "Nazareth"; "The King of Love"; "There is a green hill," etc.

. *What caused Gounod to come to London?*

The evils that fell on France from the German War, and the horrors of the Commune.

. *What public appearances did Gounod make in London; when did he return to Paris, and when did he die?*

At the Philharmonic, the Crystal Palace, and Mrs. Weldon's Concerts, etc. He went back to Paris in 1876, and died in 1893.

When and where was Giuseppe Verdi born?

At Roncole, near Busetto, in 1813.

1710. *Mention some of Verdi's most noted works.*

His first Opera was "Oberto" in 1839; "Nabucodonosor," 1842; "Ernani," 1844; "Rigoletto" 1851; "Il Trovatore," 1853; "Traviata," 185; "Les Vêpres Siciliennes," 1855; "Ballo Maschera," 1857; "Don Carlos," 1867; "Aida" (1871); "Otello," 1887; "Falstaff," his late Opera, was produced in Feb., 1893, when h was aged 80 years.

1711. *Did Verdi write any Sacred music?*

Yes; a "Requiem," which is considered to be very fine composition; it was performed at S Mark's Church, Milan, in 1874.

1712. *What may be said as to Verdi's genius?*

Verdi has filled a very brilliant place in music art. He adopted a bold and sometimes eccentr treatment of musical themes. His music has great deal of grandeur, and through its being s melodious, it will live long, and, doubtless maintain its popularity.

1713. *What was Wagner's period?*

1813 to 1883; born at Leipsic on 22nd May, 1813 died Feb. 13th, 1883, at Venice.

1714. *Give some account of Wagner's early life.*

His early progress in music seems to have bee very unsatisfactory and discouraging, no doub through his having had poor teachers.

1715. *What were the characteristics of Wagner's firs artistic works?*

They were of a poetic and dramatic nature. H wrote a very elaborate drama, which was con sidered to be a very wonderful production fo such a young genius.

16. *What great musicians' works seemed to arouse such enthusiasm and delight in Wagner's breast, and what was the effect produced?*

Those of Beethoven and Weber, which he studied most zealously. This caused him to cultivate musical theory most diligently.

17. *What was Wagner's first post as a conductor?*

Of a small operatic troupe at Magdeburg; there he had to conduct very light and ephemeral productions of the Italian and French Stage. Afterwards he conducted at Königsberg and Riga.

18. *Mention some of Wagner's works.*

Operas of "Rienzi," 1840; "Flying Dutchman," 1841; "Tannhäuser," 1844-5; "Lohengrin," 1847; "Der Ring des Niebelungen," 1854 to 1874; "Tristan und Isolde," 1859; "Meistersingers," 1867; "Parsifal," 1882; this was performed at Bayreuth, 1882. "Lohengrin" was performed at Weimar, 1850, and at Covent Garden, London, in 1875. "Tannhäuser" at Dresden in 1845, and at Covent Garden in 1876.

9. *Of what does the celebrated Trilogy consist, and when was it first performed?*

I. "Das Rheingold," 1854; II. "Die Walkure," 1856; III. "Siegfried," 1869; and IV. "Gotterdamerung," 1874. It was performed at a great public Festival in 1876, at Bayreuth, in a theatre specially constructed for the purpose; again at Berlin in 1881, and London, 1882. A selection was given at the Albert Hall, London, in 1877, at a Wagner Festival, Wagner himself being present; and again in 1898 the Trilogy was performed in London.

1720. *What may be said as to Wagner's work and genius and when and where did he die?*

As a great musical poet, he was rather more epic than dramatic in his powers. There can be no question as to Wagner's rank; but the opinions of the musical world are so divided in the present day as to his music, that it is impossible to foretell what its fate will be in the future.

1721. *When and where was Franz Liszt born?*

At Raiding, in Hungary, Oct. 22nd, 1811.

1722. *Did Liszt's talents, as a performer, very early become manifested?*

Yes; he played first at Presburg and produced such a sensation that several noblemen took him under their patronage.

1723. *Who were Liszt's early teachers; when and where did he perform in public?*

In 1821 he studied piano playing under Czerny, and harmony under Salieri; but he does not seem to have been very much influenced by his teachers. He played in public at Vienna in 1823.

1724. *Mention some of Liszt's works.*

Up to about 1849 Liszt was chiefly a virtuoso and composer of piano music. His Songs are very numerous, and they may be divided into three kinds:—(1) Simply melodious ones; (2) Chamber Cantatas and extended compositions; (3) Improvisations. These latter are something in the style of the Arioso or Recitative. His piano music from the "Characterstück, and Dance" to the "Grand Concerto," and the 15 Hungarian Rhapsodies, shew his great versatility. He composed also the Oratorios of "Christus" and the "Legend of St. Elizabeth"; and several Orchestral Symphonies.

25. *When and where did Liszt die; with what great musician did he become closely connected during his life?*

On July 31st, 1886, at Bayreuth. He became closely connected with Wagner. The latter married Liszt's daughter in 1870.

26. *When and where was Johannes Brahms born?*

Born on May 7th, 1833, at Hamburg, where his father was a double bass player in the Orchestra.

27. *Has Brahms been a very prolific composer? Mention some of his works.*

Yes, enormously so; and in all forms of music. His works are as follow:—"Schicksalslied"; "Triumphlied," etc. Symphonies: C minor, 1876; in D, 1877; 3rd in F; 4th in E minor; Sextett in B flat. Concertos for the piano, the violin, the violin and cello; two Overtures. Brahms is also a great master of the variations form. His Requiem, 1868, is a very fine work; also the "Song of Destiny," Op. 54.

28. *What may be said as to Brahms' genius; which work of his established his fame, and when did he die?*

He is a worthy successor to Beethoven, and no musician of modern days has succeeded so well in all forms of composition. The Sextett in B flat is said to have established his fame. He died in 1897.

29. *When and where was Joseph Joachim Raff born; when and where did he die?*

In 1822, at Lachen. He began life as a schoolmaster. Mendelssohn noticed him, and introduced him to the publishers, Breitkopf and Härtel. From 1850 he became very popular throughout Europe as a composer. He died at Frankfort in 1882.

1730. *What may be said as to Raff's works and his genii*

Of his works the most noticeable are the Sy phonies, viz.: "Im Walde," 1869; "Lenor 1872; "Fruhlingsklange," 1878; "Im Somme 1880. These shew some considerable talent invention.

1731. *When and where was Cipriani Potter born? Give so particulars as to his early education and later care*

He was born at London in 1792. His father l the foundation of his early education. Duri his visit to Vienna he profited largely from t advice of Beethoven. He studied under Wo for five years, and performed the Concertos Beethoven and Mozart in London. He beca director of the Philharmonic Concerts, aft wards Principal of the R.A.M. in 1832; t latter post he resigned in 1859.

1732. *What may be said as to Cipriani Potter's works a genius, and when and where did he die?*

He was a very clever composer; many of h works have held a high place in the estimati of competent judges. He was thoroughly libe in his musical taste, and, although he deep revered the works of the great masters, freely admitted the claims of more modern co posers. Schumann was a great favourite wi him. As a teacher Potter was unrivalled. H died on Sept. 26th, 1871, aged 79, in London.

1733. *When and where was Antonin Dvôrák born?*

At Mühlhausen, in Moldau, in 1841. He becam pupil at the Organists' College, Prauge, a at 16 became organist and violinist to t Bohemian Theatre. He early attracted t notice of Brahms, and his artistic fame so became known.

4. *Mention some of Dvôrák's works.*

His great Symphony in D, performed at the Crystal Palace; also a Concerto in G minor. His chamber music has been constantly heard at the Monday Popular Concerts. His grandest work is said to be his "Stabat Mater," 1876, first performed in London in 1883. Besides these may be mentioned "The Spectre's Bride," 1865; "Slavische Tanze," 1878; "St. Ludmilla," 1886. Operas of "Wauda," 1876, and "Dimitri," 1882; besides a quantity of chamber music.

5. *When and where was Sterndale Bennett born?*

At Sheffield, in 1816.

6. *Did Sterndale Bennett come from a musical family?*

Yes; his father was organist in the town of Sheffield.

7. *Where did Sterndale Bennett's early studies commence?*

At King's College, Cambridge; he was there as a choir boy.

8. *When did Sterndale Bennett enter the Royal Academy of Music, and who were his masters there?*

He entered the R.A.M. in 1826. His teachers were Dr. Crotch, Mr. W. H. Holmes, and Mr. Cipriani Potter; and Bennett eventually became Principal of the Royal Academy of Music in 1866.

1739. *Mention some of Sterndale Bennett's works.*

Symphony in E flat; three Piano Concert viz., in D minor, in E flat, and C minc three Overtures, viz., "Parisina," "Parad and the Peri," "The Naiades"; the Sacr Cantata, "Woman of Samaria," 1867; t Secular Cantata, "The May Queen," 185 the Sonata, the "Maid of Orleans" for pian besides other fine compositions for that instr ment.

1740. *What may be said as to these compositions of Sternd Bennett?*

That they established the fame of him who w destined to shine and to be revered as one England's foremost musicians.

1741. *To what country did Sterndale Bennett proceed?*

In 1837 he was sent to Germany by Messr Broadwood so as to profit in music. There h had the companionship of Mendelssohn, wh encouraged him to perform at the Gewandhau Concerts. Bennett made a second visit Germany in 1841.

1742. *Whose friendship did Sterndale Bennett cultivate Germany?*

That of Mendelssohn and of Schumann.

1743. *What music did Sterndale Bennett write when Germany?*

The Overture to the "Wood Nymphs"; it wa performed at the Gewandhaus Concerts, unde Mendelssohn's direction.

1744. *Did Sterndale Bennett become popular in Germany*

Yes, both as a performer and as a composer.

45. *What music did Sterndale Bennett write upon his return to England?*

His Pianoforte Concerto in F minor and the Caprice in E major; for the Leeds Festival the "May Queen" in 1858; for the Birmingham Festival the "Woman of Samaria" in 1867.

46. *What important posts did Sterndale Bennett hold?*

Upon the decease of Dr. Walmisley he was made Professor of Music at Cambridge, becoming Mus. Doc. and M.A. At Oxford he was made D.C.L. He became Principal of the R.A.M. in 1866.

47. *To what honour did Sterndale Bennett attain in 1871?*

That of knighthood.

48. *What Concerts did Sterndale Bennett conduct in England?*

Those of the Philharmonic in 1868. Two years after this he was appointed Principal of the Royal Academy of Music; these offices he held until his death.

49. *When and where did Sterndale Bennett die, and where was he buried?*

In London, in 1875, and he was buried in Westminster Abbey.

50. *What may be said as to Sterndale Bennett's genius?*

He was one of the first Englishmen in modern times to develop a sense of orchestration, and he is said to have been the first to introduce the concert overture. He was one of our greatest tone poets, and a man of unblemished reputation.

1751. *When and where was Auton Gregar Rubinstein born?*

In November, 1829, at the Moldavian village Wechwotnetz, near the frontier of the Provin of Bessarabia, in Russia.

1752. *Where did Rubinstein's family settle soon after h birth?*

At Moscow.

1753. *Who were Rubinstein's earliest teachers?*

His mother, and later on Villoing, who was pupil of Field's.

1754. *Where did Rubinstein make his first public appea ance?*

At Moscow, and later on he went to Paris. H did his native country great service, for h founded the Conservatoire of St. Petersbur and he was its principal until 1862.

1755. *Where did Rubinstein next journey, and wh musician heard him play in England?*

To England, stopping on his way in Hollan Denmark, and Sweden. Moschelles heard hi perform in England, and was astonished at hi executive powers.

1756. *When did Rubinstein return to Russia?*

In 1843; afterwards he went to Berlin, where h studied under Siegfried Dehn.

1757. *In what city did Rubinstein, for many years of hi life, give instruction?*

In St. Petersburg.

58. *Did Rubinstein compose much music?*

Yes; an Opera, "The Demon," 1881; Symphonies, viz., "Tower of Babel," 1881, and the "Ocean"; Concertos, Quintetts, Trios, Sonatas, and Songs. The "Ocean" Symphony was first performed in London in 1861; and with extra movements at the Crystal Palace in 1877, and at the Philharmonic in 1879.

9. *What was sometimes said of Rubinstein's genius, and when did he die?*

That he was the greatest of living composers and the greatest virtuoso of living pianists. He died in 1894.

0. *When and where was Edvard Grieg born? Are there any accounts of his early life available?*

Born at Bergen, in 1843. There is not much known of his early life. When a mere boy he was noticed by Ole Bull, who was a native also of Bergen.

. *Where was Grieg sent for instruction?*

To the Conservatoire at Leipsic, in 1858; he was then 15 years old.

. *Who were Grieg's teachers?*

Rietz and Reinecke (the director of the Gewandhaus Concerts, Leipsic); these two for composition, and Moscheles for the piano. Besides these Hauptmann taught Grieg.

What may be said as to Grieg's genius and works?

He was Norwegian born; his music partakes of that character, it is so nationalistic. He wrote a quantity of Piano music, besides Violin Sonatas, etc.

1764. *What Indian instrument do modern writers supp to be the origin of the violin?*

The Ravanastro, which is said to have b invented 5,000 years ago by Ravanon, a gr King of Ceylon, hence its name. (See inc of instruments.)

1765. *Is this instrument still existing; by whom is it us*

Yes; and it is used by the Buddhist mendic monks.

1766. *What other instruments are said to have descen from the Ravanastro?*

The Rebec, the Kermangeh, the Scandinav Guddok, the latter the ancestor of the We and Anglo-Saxon Crwth. (See index of inst ments.)

1767. *What instruments descended from the Crwth?*

The fithele, the vitula or viol, and from the came the violin. (See index of instruments.)

1768. *What period does the history of the violin c as a descendant from the ancient instruments?*

Nearly 5,000 years.

1769. *Who was one of the earliest makers of violins?*

Gasparo di Salo, in Lombardy, 1542-1609. (index of musicians.)

70. *What other violin makers were there in Cremona during the 17th century?*

The Amati family, namely, Andrew with his sons, Jerome and Antonio, and Nicolo the son of the latter. Andrew flourished about 1600. Also there was Antonio Straduarius, who was a pupil of Nicolo Amati; he was a marvellous maker of violins. (See index of musicians.)

1. *Who succeeded these last named?*

The Guarnerius family and Ruggieri. (See index of musicians.)

2. *Who were the Tyrolese violin makers?*

Jacobus Stainer, Steiner, Matthew Klotz and his sons, and Albanus. (See index of musicians.)

. *Who is the most celebrated modern violin maker?*

Villaumé of Paris.

. *What musicians have written Concertos for the violin?*

Corelli, Tartini, Viotti, Baillot, Beethoven, Paganini (one of the greatest of violinists), Spohr, De Beriot, Mendelssohn, etc. (See index of composers for dates.)

7 *What musician has written a Concerto for 2 violins?*

Mozart.

7 *What musician has written a Concerto for violin and viola?*

Mozart.

7 *What was the Viola di Bardone?*

An instrument of the violin kind. It had six or seven strings, and beneath those which were made of gut were *metal* strings, as many as sixteen to forty-four. (See index of instruments).

1778. *Is this instrument the Viola di Bardone now in u*

No; it is quite obsolete.

1779. *What great composer was very fond of the Viol Bardone; did he write much music for it?*

Haydn. He wrote, at the request of Pri Esterhazy, 60 pieces for it.

1780. *What other names has this instrument?*

Viola di Fagotto and Baryton. (See index instruments.)

1781. *What was the Viola Pomposa?*

A kind of Viol-di-Gamba, but of a higher compa (See index of instruments.)

1782. *Who invented the Viola Pomposa?*

John Sebastian Bach.

1783. *How many strings had the Viola Pomposa?*

Five; the four lower were tuned like the viol cello in 5ths, and the 5th string was tuned to

1784. *Why did the Viola Pomposa cease to be used?*

Because violoncello players in time obtained s command of their instrument.

1785. *What was the Viol-di-Gamba?*

One of the larger instruments of the chest viols. (See index of instruments.)

1786. *Why was the Viol-di-Gamba so named?*

Because it was held by the player between knees.

7. *How many strings had the Viol-di-Gamba?*

It had six strings, and there was a fretted finger-board.

8. *What was the Viol-di-Gamba especially suitable for, and who used it in a score?*

Extended chords and broken harmony. John Sebastian Bach introduced it in the St. Matthew "Passion" Oratorio.

9. *What was the Viol d'Amore?*

One of the violin family. (See index of instruments.)

0. *What was there peculiar as to the stringing of the Viol d'Amore?*

It had metal strings under the finger-board, besides six or seven of catgut, similar to the Viola di Bardone. (See 1777.)

. *Who has written for the Viol d'Amore a special part in one of his grand Operas.*

Meyerbeer, in the "Huguenots."

. *Who has written some fine Concertos for the violoncello?*

Bernhard Romberg, who was one of the celebrated family of that name, and one of the earliest of great German cello players. He wrote Quartetts and a large quantity of music. His cousin, Andreas Romberg, was a famous violinist and composer. The latter wrote the "Lay of the Bell." (See index of musicians and instruments.)

1793. *Where was the violoncello first used; and where there an instance of violoncelli being used as s instruments?*

In the French Opera, 1725. In the Overtures "Guillaume Tell" Rossini has employed fi violoncelli.

1794. *Which is the first score in which the double bass found? Who was its inventor, and when and whom was it introduced into the Orchestra?*

It is found in "Alcyone," composed by Marius 1706. It is said to have been invented by Sa in 1580, and introduced into the Orchestra 1696 by Monteclair. (See index of instrument

1795. *What kind of instrument was the Contra Ba di Viola, mentioned in the score of Per "Eurydice"?*

It is supposed to have been a larger sort of ten violin, less in size than a bass viol and not large as a double bass. (See index of instr ments.)

1796. *What great classical masters have written so well f the double bass?*

Beethoven, Weber, Gluck, etc.

1797. *How many different kinds of flutes may be mentione What was the cornet, and when was it popular?*

Two kinds, viz., the flute a bec and the flan traverso. The cornet, or cornetto curvo, was bow-shaped flute, tapering towards the mouth piece; it was in use in Elizabeth's reign.

98. *What was the flageolet like, and the recorder?*

Like the flute a bec, but it is the smallest of its kind. The recorder was a kind of flageolet, varying in length from 12 inches to 3 feet, the largest being termed the bass recorder. (See index of instruments.)

99. *Were large flutes made?*

Yes, and they were called tenor and bass.

00. *Could complete harmony be obtained from the flute family?*

Yes.

01. *Do the larger kinds of flutes now exist? What was the pilgrim's staff?*

Yes, but only as curiosities. The pilgrim's staff was given as a name to one of the long flutes, it being similar to a staff carried by a pilgrim in procession. (See index of instruments.)

02. *What was the flute a bec afterwards called?*

The Flute d'Angleterre, and the beak flute. (See index of instruments.)

03. *What was there peculiar as to the flutes a bec?*

They were made either single or double.

04. *Were these flutes used by the Ancients?*

Yes; by the Egyptians and Assyrians, as may be seen from Ancient Sculpture.

05. *What has superseded the flute a bec?*

The German flute, which is known now as the flute. (See index of instruments.)

1806. *What is the piccolo flute?*

It is a flute much smaller; it has the same co pass as the ordinary flute, but it is an octa higher in pitch. (See index of instruments.)

1807. *What great musicians have used the piccolo w great effect?*

Beethoven in the 4th movement of the Pasto Symphony, where with it he imitates the whi ling of a tempest. Gluck has also used it a produced wonderful effect in "Iphigenia Weber again in "Der Freischütz," etc.

1808. *What was the Flute d'Amour?*

Its diapason was a minor 3rd below the ordina flute; it is now obsolete. (See index of instr ments.)

1809. *How far back may the oboe be traced?*

To the 14th century. (See index of instrument

1810. *In what royal band was the oboe used?*

In that of Edward III.

1811. *What was the oboe then called?*

The Wayghtes or Waits. (See index of instr ments.)

1812. *What great poet mentions the oboe or hautboy?*

Shakespeare. Very frequently hautboys are me tioned when giving directions as to the entry royal or martial pageants.

1813. *Who has written Concertos for the bassoon?*

Mozart. (See index of instruments.)

1814. *When was the double bassoon first introduced into the orchestra; and what great composer has employed it with good effect?*

At the Handel Commemoration held in Westminster Abbey, 1784. Beethoven has used it in his C minor, and the Choral Symphonies, and in his Mass in D.

1815. *How were clarionet parts written by Mehul, Spontini, and Cherubini? Have any composers used the bass clarionet?*

For non-transposing instruments. Meyerbeer in the "Huguenots," Wagner in his "Lohengrin" and "Ring der Niebelungen" have used the bass clarionet. (See index of instruments.)

1816. *Who used the clarionet first in Symphony?*

Francis Joseph Gossec, born at Vergineres, 1733; died at Passy, 1829, in his 96th year.

1817. *What has the oboe and clarionet descended from?*

The ancient reed, calamus, and shawm.

1818. *What musicians have written Concertos for the clarionet?*

Weber and Mozart.

1819. *What modern composer has written a Concerto for the flute?*

Friedrich Kuhlau, born at Uelzen in 1786: died at Copenhagen in 1832.

1820. *What composer has written a Concerto for the flute and harp; and who has used the harp as a solo instrument in one of his Oratorios? When were pedals introduced for the harp?*

Mozart has written the Concerto; and Handel has used the harp in "Saul," also the triple or old Welsh harp in "Esther." In 1720 the pedals for the harp were invented by Hochbrucker; some say by Velter in 1730.

1821. *What was the Cor Anglais; and what composers used it in their scores?*

The Cor Anglais is a reed instrument of the oboe species, of similar compass but of lower pitch; it is the alto of the oboe family. Rossini used it in "Guillaume Tell," Meyerbeer in "Robert le Diable," Wagner in "Lohengrin," "Tristan und Isolde," "Der Ring des Niebelungen."

1822. *When was the horn introduced into the French Opera; and who invented a plan for producing semitones on the horn?*

The horn was introduced in 1735 by Campia; and in 1748 Hampel made the semitones available.

1823. *When did the trombone appear in musical scores; and where may be found an early instance?*

In the 16th century. (See index of instruments.) An early use of the trombone is as follows: by Gabrielli, who employed four sackbuts or trombones in his "Christus."

1824. *What other early score may be mentioned where the trombone is used?*

Monteverde's "Orfeo," about 1650.

825. *Who has made great use of the trombone for soft combinations; and who has used it as a solo instrument?*

Schubert for soft combinations. Mozart used it as a solo instrument in his "Requiem," (Tuba Mirum).

826. *Is there a soprano trombone? If so, who has used it?*

Yes; Gluck has used it in his "Alceste"; he calls it cornetto.

827. *How did Handel use the organ in the orchestra?*

It was principally played in unison with the voices, and occasionally to strengthen the bass part; 'Tasto solo' in the airs, shewing that the pedal bass is to be retained but no harmonies played, these being performed by other instruments or voices. (See index of instruments.)

828. *How have Haydn and Mozart used the organ?*

For forte passages in their Masses and other compositions.

829. *How was the organ part indicated in early scores?*

By figured bass; the exact position and fulness of the chords being left to the performer.

830. *What is the earliest instance of an organ part being fully written? When was the swell organ introduced? When were the horizontal bellows and the pedals invented?*

In Beethoven's "Grand Mass in D" the organ part was fully written. The swell was introduced by Jordan in 1712; the horizontal bellows by Green in 1785, who also improved the swell organ; the pedals by Bernhardt, about 1490.

1831. *What modern composer has been the one to use th organ the most skilfully with the orchestra?*

Mendelssohn.

1832. *In which of Mendelssohn's works is the organ par fully written out?*

In "St. Paul," the "Elijah," "Lobgesang," an the "98th Psalm."

1833. *Is the organ partially used in other works o Mendelssohn; and what peculiar brass instrumen has he used in "St. Paul"?*

Yes; for instance in the 42nd and 95th Psalms i is simply indicated by 'Col Organo' and 'Senz Organo.' In "St. Paul" he used the serpent.

1834. *What examples may be given in operatic music as t the use of the organ with the orchestra?*

In "Robert le Diable," 5th Act, by Meyerbeer in "Lohengrin," 2nd Act, by Wagner; and i "Domino Noir" (Convent Scene), by Auber.

1835. *Is the harmonium ever used in the orchestra?*

Yes; Liszt has used it in his Oratorio o "Christus." (See index of instruments.)

1836. *Where is there a very early use of an orchestra?*

In Monteverde's Opera. (See 546-7.)

1837. *How were wind instruments first used?*

Very sparingly.

1838. *What did the orchestra consist of in Jomelli's time?*

First and second violins, viola, basses, two oboes, two horns, and two flutes.

1839. *Did this scoring continue for some time?*

Yes, for many years, until the time of Bach, Vanhall, Stamitz, etc.; the latter greatly improved the early Symphony or Overture.

1840. *What great musician's early Symphony was scored in this way?*

Mozart's, written when he was 8 years old.

1841. *What was the proportion in Handel's time of treble reed wind instruments to violins?*

As about two to three.

1842. *Did Handel much improve the orchestra?*

No, he treated it more as an accompanying body.

1843. *What instruments did Gossec use in his scores?*

Tenor violins (two parts), violoncellos, double basses, one flute, two oboes, two clarinetti, two horns, two trumpets, and two kettle-drums.

1844. *Who was the first musician who greatly improved the orchestra?*

Gluck; he thought for himself, and therefore broke through the trammels of those who had preceded him.

1845. *Who may be considered as the father of modern orchestration?*

Haydn.

1846. *For what was Mozart celebrated in his orchestration?*

Charm of shading and colour. He first used the low notes of the clarionet, also the basset horn or Corno di Bassetto in his Opera of "Clemenza di Tito."

1847. *For what was Beethoven celebrated in his orchestration? Mention some works where three or more kettle-drums are used.*

Nobility and grandeur. He first discovered the importance of drums. Weber in the Overtures to "Peter Schmoll" and the "Ruler of the Spirits," and Mendelssohn in "St. Paul," use three drums. Berlioz in his "Requiem" uses eight pairs of drums with ten players.

1848. *For what was Meyerbeer celebrated in his orchestration?*

He used instruments not often thought of, such as the Viola d'Amore, etc., in his Opera of the "Huguenots."

1849. *For what was Weber celebrated in his orchestration?*

He wrote wonderfully for the horns, and so produced surprising effects.

1850. *For what was Spohr celebrated in his orchestration?*

His writing for the violins.

1851. *For what was Spontini celebrated in his orchestration?*

For treating the trombones so cleverly; and he wrote melodies for the viola's highest string.

1852. *For what was Handel celebrated in his orchestration?*

His writing of the trumpet parts.

1853. *For what was Wagner celebrated in his orchestration?*

He divided the violins very cleverly, and naturalized the bass tuba.

854. *For what was Schumann celebrated in his orchestration?*

He sometimes used four trombones.

855. *Has music been much connected with dancing?*

From the earliest times these two arts have been intimately associated.

856. *How far back may the connection between music and dancing be traced?*

In Ancient Greece it was so connected, also in Egypt more than 3,500 years ago.

857. *How has the early practice of dancing been discovered?*

Representations of men and women dancing, and at the same time accompanied by musical instruments, have constantly been found on Egyptian tombs.

858. *What may be said as to dancing as practised in Egypt?*

Prof. Wilkinson says, "That it consisted mostly of a succession of figures in which the performer endeavoured to exhibit a great variety of gestures."

859. *Did the Egyptians connect dancing with their religion?*

Yes, they danced in their sacred temples; and the religious processions to these temples were accompanied with songs and dances.

860. *Where did the Hebrews acquire their knowledge of music and dancing?*

From the Egyptians.

1861. *Where is there a very early mention of dancing in the Bible?*

We read that after the Exodus, "Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances" (*Exodus* xv. 20). David also danced in procession before the ark.

1862. *Give some other instances where dancing is mentioned in the Bible.*

As a mark of rejoicing: Ex. xv. 20; Ex. xxxii. 19; Judges xi. 34; I. Sam. xviii. 6; I. Sam. xxi. 11; II. Sam. vi. 14; Job xxi. 11; Ps. xxx. 11; Ps. cxlix. 3; Ps. cl. 4; Eccl. iii. 4; Matt. xi. 17; and Mark vi. 22.

1863. *What musical titles were given by the poets of antiquity to some of the most ancient Grecian deities, and do they make frequent mention of dancing?*

Horace refers to Apollo as the "Singer"; Pindar also refers to him as the "Dancer." Homer mentions dancing and music at social entertainments. Aristotle, Herodotus, Pindar, Athenæus, and others of later date refer to the custom.

1864. *What ancient legend may be quoted as to dancing being taught?*

Rhea, the mother of Jupiter, taught the art to her priests; and the Lacedemonians were taught by Castor and Pollux.

1865. *How were the oracles of Apollo delivered?*

By the Pythia or Priestess of the temple, with dancing and music.

6. *Have the modern Greeks any claim on their ancient countrymen as to the art of dancing?*

Yes, they have a military dance, which is no doubt the relic of an ancient martial one.

7. *How were some of the lyric poems sung; and how were they accompanied?*

They were accompanied with dancing; and the Greek Drama was a development of the Dionysiac dancing chorus. Dancing formed part of all Greek Dramas.

. *Were the arts of music and dancing identified with the ancient Roman Drama?*

Yes, the Drama originated from the Chorus. The Roman dances were at first connected with religious observances.

. *For what was the word "Choros" used in early times?*

For the song and dance, as well as for the singers and dancers.

What other term may be mentioned as of similar meaning to the last named?

"Orchestra"; this was used for the performers of the dance, and also it signified the place in which they danced, namely, the large semi-circular place in front of the stage.

What terms were used to express the signs right and left for the movements of the dancers?

"Strophe," and "Anti-strophe."

1872. *What instruments of percussion were used to m the dances ?*

In very early times, no doubt, pieces of wood stone struck one against the other, or clapping of hands. Tambourines and Cymb are mentioned as being used in Sacred danc David appointed Asaph chief of the Cymbali

1873. *What must have been invented long before tune music ?*

Rhythm.

1874. *What kind of instruments must have preceded w and stringed instruments ?*

Those of percussion.

1875. *What instruments were the last to be invented ?*

Stringed instruments.

1876. *What instruments were used in later times for acco panying the dance ?*

The Sistrum, Cymbals, Timbrels, Cylindric maces, Drums, Tambourines, Harps, Lyr Psalteries, and Castanets.

1877. *When the Roman Empire declined, was music a dancing preserved ?*

Yes, by the Christians for devotional purpose and for the Church service.

1878. *For what may the word choir have been used in ear times ?*

In two senses : for a company of dancers, and the place in which they danced, and sang.

79. *In what country does dancing and singing form part of the religious service?*

Spain.

80. *Is this now carried on?*

Yes; in the Cathedral of Seville, on the Feast of the Immaculate Conception and Corpus Christi, and on each afternoon during the Octave, a number of choir boys dressed, perform slow and solemn dances before the Holy Sacrament accompanied by voices and organ. Dancing also is used at Echternach at the Feast of St. Willibrod; and at Musgrave, in Westmoreland, on the May Day Rush-bearing.

81. *Who abolished dancing in the Churches of France?*

Bishop Odo, as early as the 12th century; it had prevailed up to that time.

82. *Was dancing used in the early performances of Mysteries, Oratorios, etc.?*

Yes, many instances of these Mysteries are on record. Early in the 12th century there was the Play of "St. Catherine" acted at Dunstable, the vestments having been borrowed from St. Alban's for the actors. In the Reign of Richard II. a Play at Skinner's Well, near Smithfield, lasted three days, and in Henry IV.'s reign it lasted eight days.

83. *Has dancing been connected with the celebration of Christmas Day by the English?*

Yes, as far back as 1170.

84. *In the 12th century, how was dancing practised in London?*

Young men and maidens danced to the accompaniment of the cittern in their leisure hours.

1885. *What kind of musicians were there in the 8th centur in England?*

Gleemen and Harpers, so termed by the Angl Saxons.

1886. *What were these men called by the Normans?*

Joculators, Jesters, and Jongleurs.

1887. *What more comprehensive name may be given to a these last-named?*

That of Minstrels.

1888. *Did women practise dancing; and what were the termed?*

Yes; they were called Glee maidens, Femal minstrels, Tombesterres, and Saylors (fro "*salire*," to dance.

1889. *In what ancient MSS. are these early dancers repre sented?*

In the Cottonian and Harleian in the Britis Museum.

1890. *Was dancing an especial feature of these ear minstrels' performances?*

Yes.

1891. *What may be said as to the cultivation of the arts i the 13th and 14th centuries?*

That it was a glorious epoch for poetry, painting music, and architecture.

1892. *Did all classes cultivate music and dancing in th 14th and 15th centuries?*

Yes, both the rich and the poor.

393. *What instruments were then in use in England at that time?*

The Harp, Psaltery, Fidel, Bagpipe, Flute, Trumpet, Rote or hurdy gurdy, Crwth, Citole, Rebec, Gittern, Regal, Lute, Organ, Shawm, Hautboy, Horn, Pipe, and Drum. (See Index of Musical Instruments.)

394. *What took place at the Coronation of Richard II., about* 1340, *of interest to musicians?*

The latter part of the day was spent in dancing and music; all danced to the minstrels in Westminster Hall—king, prelates, nobles, knights, etc.

395. *What other pastime was much in vogue in the* 14*th*, 15*th and* 16*th centuries in which dancing was greatly employed?*

That of mumming. In November, 1501, in honour of the marriage of Arthur, Prince of Wales, with Catherine of Spain, who was afterwards married to Henry VIII., three pageants were exhibited in Westminster Hall; the entertainment ended with a dance.

396. *When did a grand procession of mummers take place?*

In 1377, in London. Stowe very cleverly describes it in 1598.

397. *For whose amusement was this procession of mummers organised?*

For the young Prince Richard, son of Edward the Black Prince.

398. *What other similar entertainment to the last-named may be mentioned?*

One given at Cardinal Wolsey's Palace, York House, Westminster, in 1518.

1899. *What English monarch was a celebrated musici and dancer?*

King Henry VIII.; it is also said that he practis the virginal and lute by night and day.

1900. *What English queen may also be named for the sa accomplishments?*

Queen Anne Boleyn.

1901. *In what English queen's reign was dancing ve popular?*

In the reign of Queen Elizabeth.

1902. *At what great festivities was dancing very mu employed?*

At Kenilworth, in 1575, where a grand entertai ment was provided by the Earl of Leicester.

1903. *Did James I. encourage dancing?*

Yes. In 1623, in a letter written by him, l desires his children "to cultivate both mus and dancing."

1904. *Was dancing cultivated at court in the 17th century*

Yes; and in the several masques that were pe formed there.

1905. *What masques may be mentioned?*

Those by Ben Jonson.

1906. *Did dancing form any part of the May festivities?*

Yes; every town and village had its maypol around which gathered all the villagers.

97. *At what periods of the year were these last-named festivities held?*

The evening dances were from Whitsuntide to Lammas Day, then came harvest. Christmas was the time for indoor dances.

98. *At what date could a maypole have been seen standing in London?*

In 1598, on Cornhill.

99. *In Pepys' diary is there any mention made of dancing?*

Yes; he says, "That on May 1st, 1663, he witnessed Morris dancing in Leadenhall Street, which he had not seen for a great while, and that he set up his horse in order to enjoy it."

100. *From what is the Morris dance supposed to be derived?*

From the ancient Moorish dance. It is said to have been introduced into England about the time of Edward III., when John of Gaunt returned from Spain. (See Index of Dances.)

101. *What English counties were celebrated for Morris dancing, and when?*

Norfolkshire, about two-and-a-half centuries ago. A tract of 1609 also claims Herefordshire as very celebrated for Morris dancing thus: "for a Morris dance Herefordshire puts down not only all Kent, but very near three-quarters of Christendom."

102. *What tune was a popular one for the Morris dance; and where may it be found?*

The "Staines Morris Dance"; it is given in Chappell's Music of the olden time, and there harmonised by Professor Macfarren.

1913. *What celebrated work was published in the 1 century on dancing?*

Playford's "Dancing Master" in 1652; it pass through 18 editions.

1914. *To whom are we indebted for preserving the melodies of the old dances, and for harmonis them?*

The following: Prof. Macfarren, Dr. Rimbau Mr. Chappell, etc.

1915. *What are the principal dance measures—sometim called ayres or airs?*

Pavan, Saraband, Galliard, Chaconne, Coran Bourrée, Passepied, Passecaille, Passamez Louvre, Minuet, Gavotte, Rigadoon, Ta bourin, Ballet, Siciliana, Rondeau, Canari Jig or Giga, and Allemande. (See Index Dances.)

1916. *What is the word Pavan derived from; and what the origin of the dance?*

From Pavo—a peacock; some think from Padu where, possibly, it was invented. It was danc with great dignity and stateliness. It is su posed to be of Spanish origin. (See Index Dances.)

1917. *What monarchs specially delighted in dancing t Pavan?*

Francis I. and Henry VIII.

1918. *Describe this dance of the Pavan as to time, mov ment, etc.*

It was a slow, dignified movement—four minim or four crotchets in a bar—a kind of slow marc

919. *By what was this dance of the Pavan generally followed?*

The Galliard, a lighter dance in triple time; and when played upon the virginals, harpsichord or spinet, it framed a primitive sort of suite or sonata.

920. *What was customary in naming the Pavan dance?*

It was associated with the names of noted persons, such as King Harry VIII.'s Pavan, Earl of Salisbury's Pavan, etc.

921. *What was the Saraband; and what was its origin?*

An old Spanish dance of great antiquity and of a serious and majestic kind. It was generally given by a single performer, but in olden times it was accompanied with singing. The Moors originated it. (See Index of Dances.)

922. *To what instrumental accompaniment was the Saraband danced?*

The castanets.

923. *Describe this dance of the Saraband as to time, etc.*

It is in triple measure, either $\frac{3}{2}$ or $\frac{3}{4}$, the last minim or crotchet being longer by a dot than the first, and a strong accent is placed on the second beat of the bar.

924. *In what Opera of Handel's is there a Saraband introduced?*

In "Almira," 1703.

925. *What air is afterwards founded by Handel on this plan or form of the Saraband?*

"Lascia ch'io pianga"; and this was used by him eight years after in "Rinaldo."

1926. *Which of Beethoven's Overtures opens in Saraban style?*

"Egmont."

1927. *In the Suite de Pieces, where does the Saraban generally come?*

As second movement. Jenkins, Purcell, Blow Bach, Handel, and Scarlatti introduced th Saraband in their suites.

1928. *In what time was the Galliard, and why was it s called?*

In triple time. It takes its name from its gay character and rhythm. It was similar to the Cushion dance. (See Index of Dances.)

1929. *When was this Galliard danced?*

From the reign of Queen Elizabeth to that o Charles I.

1930. *What was the Chaconne, and what is the origin of the name?*

A dance of old Spanish Moorish origin. Some have considered it originated in Persia, and that it took its name from Shach or Shah—a King. The words Chaconne, Ciaccona, Cachuca, Cyardasch describe modern arrangements of the Chica, which was of Moorish origin. (See Index of Dances.)

1931. *Describe the time, movements, etc., of the Chaconne.*

It is nearly always in the major key, in slow triple time, and consists of four bars on a ground bass, constantly varied; the first and third beats of the bars are strongly accented. It was formerly used as a sonata movement.

932. *What masters have written very good specimens of the Chaconne?*

Bach and Corelli for the violin, and Handel, Bach, and Couperin for the piano. (See Index of Musicians.)

933. *Where may a Chaconne be found written in four parts?*

In Purcell's Opera of "Dioclesian," 1690.

934. *What was the Coranto, and what does the name signify?*

It was a dance in $\frac{3}{2}$ or $\frac{3}{4}$ time. The word (either from the French, "*Courir*," or the Italian, "*Correre*") signifies running. There was a constant flow of crotchets or quavers in either the major or minor key. Bach and Handel's Courantes have generally doubles or variations added to them. (See Index of Dances.)

935. *When was this dance of the Coranto very fashionable?*

In the 17th and 18th centuries.

936. *Was this dance of the Coranto a favourite form with the old composers?*

Yes; fine specimens were written by Couperin, Handel, Purcell, the Bachs, Martini, Rameau, Corelli, etc. (See Index of Musicians.)

937. *In which of Mendelssohn's works may the rhythm and life of the Coranto be found?*

In the minuet movement of the Italian Symphony.

938. *What was the Bourrée?*

A lively old French dance in $\frac{4}{4}$ time, always commencing with an odd crotchet or quaver. (See Index of Dances.)

1939. *Where is the Bourrée supposed to have originated?*

Some say in Auvergne, others say in Bisca where it is known by the name of Borea.

1940. *What date is supposed to be the earliest mention the Bourrée?*

About 1580.

1941. *Where is the Bourrée still popular?*

With the Peasants of lower Brittany.

1942. *Does the Bourrée form part of the Suites de Pieces*

Yes, it is one of the movements of the early sonat

1943. *What is the Passepied, and how is it constructed?*

A kind of quick minuet in $\frac{3}{8}$ or $\frac{3}{4}$ time. It ha generally, three or more strains, the first cor sisting of eight bars; and there is, generally added a second passepied of the same lengt If the first is in a major key, the second is in minor, and *vice versa*. It generally takes th place in a suite of the Gavotte or Bourrée.

1944. *What is supposed to be the origin of the Paspy?*

It is a brisk French dance from Bretagne, an was formerly danced by the Breton sailors.

1945. *What was the English name for this dance?*

Paspy or Passepied.

1946. *In whose reign was the Paspy very popular?*

In Queen Elizabeth's reign.

47. *Did the Paspy remain in fashion long?*

Yes, for examples may be found composed by Purcell and Croft.

48. *What modern writers have written Passepieds with success?*

Ferdinand Hiller and Silas. (See Index of Musicians.)

49. *What was the Passecaille?*

A species of Chaconne on a ground bass in $\frac{3}{4}$ time, generally in a minor key. (See Index of Dances.)

50. *Where may a good specimen be found of the Passecaille?*

In Handel's 7th Suite de Pieces for the Harpsichord.

51. *What great composer has used the form of the Passecaille for an organ piece?*

Sebastian Bach.

52. *What was the Passamezzo?*

The Italian name for the dance called Passepied or Paspy. It had a soft and quiet expression, but it is now almost obsolete. (See Index of Dances.)

53. *What was the Louvre or Loure?*

A name given to a French air. Some consider it to have been a kind of jig or waltz. (See Index of Dances.)

54. *What French king was specially fond of the Loure?*

Louis XIV. The air to which it was set was "L'aimable vainqueur."

1955. *How is the word Loure derived ?*

It is supposed to come from Lourer—to bind not together, to slide.

1956. *What is the Minuet ?*

A slow dance in $\frac{3}{4}$ time. (See Index of Dances.)

1957. *Where is the Minuet said to have been invented ?*

At Poitou, about the middle of the 17th century The name is derived from the Latin, *minutu* small, on account of the short steps in i There was, generally, a second Minuet calle the Trio.

1958. *Who is said to have written the times to the firs Minuets ?*

Jean Baptiste Lulli.

1959. *When was the Minuet introduced into England, and by whom ?*

In the reign of Charles II., by the Marquis de Flamarens. It was danced by the nobility, and every ball was opened with it.

1960. *How long did the Minuet continue to be popular in England as a court dance ?*

Until the reign of George III.

1961. *Was the Minuet form used by composers ?*

Yes, in Sonatas, Symphonies, Overtures, etc., but rarely in the Suite.

1962. *How long was the Minuet form used ?*

Up to the time of Beethoven.

963. *Did Beethoven continue to use the Minuet form?*

No, he substituted the Scherzo instead.

964. *What is the Scherzo?*

It is a term meaning a jest, banter or mocking. It is performed in very quick time. (See Index of Dances.)

965. *Had the Scherzo been used before Beethoven's time?*

Yes; Haydn introduced it into his Quartetts, and Bach has one of his Suite movements called a Scherzo.

966. *What movement generally followed the Minuet?*

A second Minuet; this was different in character and key, and it was so arranged as to lead back to a repetition of the first one.

967. *Why was the term Trio first applied to the second Minuet; and what musician is supposed to have used it?*

Because, sometimes, three instruments were only used in its performance. Seb. Bach is supposed to have used it first.

968. *What is the Gavotte?*

A dance in common time; it consists of two strains, each commencing and ending with a half bar. (See Index of Dances.)

969. *What is the origin of the Gavotte?*

It is supposed to be French, and takes its name from the people called Gavots or Gapmen; they inhabited the town of Gaps in the Haute Alps.

1970. *Do all authors agree as to the time of this Gavott dance; and what is the difference between th Gavotte and the Bourrée?*

No; some say it begins with an odd quaver, som say half a bar, and some a whole bar. Th Gavotte begins on the heavy or accented par of the second half of the bar; the Bourré begins on the last or unaccented beat.

1971. *Was the Gavotte popular as a dance form with th early musicians?*

Yes, but very few good specimens are to be found later than 1760. It was mostly used for dramatic purposes, but seldom for social dances.

1972. *What was the Rigadoon?*

A lively old French or Provencal dance in duple time, generally divided into two repeats, phrased in four separate measures, and beginning with the last note of the second tune. (See Index of Dances.)

1973. *Who is supposed to be the inventor of the Rigadoon?*

A professor of dancing in Provence, M. Rigand. Some say that the word is English and derived from "rig," meaning lively, wanton.

1974. *In which of Handel's works may a Rigadoon be found?*

In his Opera of "Almira," produced at Hamburg in 1705.

1975. *What was the Tambourin?*

A lively stage dance, popular in France. It had a drone bass, and was sometimes accompanied by the tambourine, hence its name. It appeared occasionally in a suite. (See Index of Dances.)

176. *What was the Ballet, and in what French king's reign was it popular? Who is supposed to have been its inventor?*

This was a part song in the style of the Madrigal, with a *fa la* chorus. The strongly marked rhythm was suited to the dance, which it was used to accompany. In France, in Louis XIV.'s time, Ballets were very popular. Giovanni Gastoldi (1532—1598) is supposed to have invented Ballets. Many examples may be found of Ballets amongst the Elizabethan composers.

177. *What was the Siciliana?*

It was an ancient dance of Sicily, in $\frac{6}{8}$ or $\frac{12}{8}$ time, of a slow, pastoral character. (See Index of Dances)

178. *Where may a good example of the Siciliana dance be found?*

Handel has written the airs, "He shall feed His flock," from the "Messiah," and "Let me wander not unseen," from "L'Allegro" in this form, also movements in his Oratorios of "Susanna" and "Theodora."

179. *What was the Rondeau?*

It was a dance of a lively character, and it included several strains. The first strain generally terminated with a cadence on the tonic, and this subject generally came *round* several times in the course of the movement, hence its name. It is also derived from the French poetry; the first verse when followed by a second is repeated. The old English Roundelay, sung by the Troubadours, is similar. (See Index of Dances.)

180. *What was the Canaries dance?*

It is supposed to be of English origin; a gay and lively measure in $\frac{3}{8}$ time, the first quaver in each bar being dotted. (See Index of Dances.)

1981. *Where may a good specimen be found of the Canar dance?*

In Couperin's compositions for the clavecin. Purc has also used it in his Opera of "Dioclesian."

1982. *What was the Gigue or Jig; and how is the na derived?*

A dance of pure British origin, and a popular c in every European country. The name h various derivations, either from *geige*, a fidd with which it was often accompanied, from "*ji* "*gigue*," "*gighe*" or "*giga*," one of the inst ments used by the players of the 12th and 1 centuries, or from the up and down motions the fiddlesticks, which is still called a jigger the West of England. (See Index of Dances

1983. *In what time was the Jig or Gigue written?*

In $\frac{3}{4}$, $\frac{3}{8}$, $\frac{6}{4}$, $\frac{6}{8}$, $\frac{9}{4}$, $\frac{9}{8}$, $\frac{12}{8}$ times.

1984. *Which movement of the Suite de Pieces was in Gi form?*

Generally the last.

1985. *What composer has introduced the Gigue i Overtures?*

Handel, both in his Overtures to secular a sacred works.

1986. *What sacred air of Handel's is in Gigue form?*

"Rejoice greatly," from the "Messiah." In original form it was written in triplets quavers, but altered to four semiquavers. In early score it may be seen in both ways, altered way being placed in an appendix.

1987. *What other kinds of Gigues or Jigs may be mentioned; and what was the Allemande?*

The Irish and the Scotch. The Allemande was a grave movement in C time, and was common in the music of Bach, Handel, Couperin, etc. (See Index of Dances.)

1988. *What other dances are Spanish?*

The Bolero, in $\frac{3}{4}$ time; the Sesquidillas, performed with castanets in triple time; the Fandango, in $\frac{6}{8}$ time; the Malaguera; the Madrilena dance of Madrid; the Jota; the Cachucha, in $\frac{3}{4}$ time; the Zorongos; the Guaracha, in $\frac{3}{8}$ or $\frac{3}{4}$ time, accompanied on the guitar by the dancer himself. (See Index of Dances.)

989. *What dances have the modern Romans?*

The Saltarello, the Tarentella, and the Montferin.

990. *What is the Saltarello dance?*

It is performed very quickly in $\frac{2}{4}$ time. It is derived from the verb, "*saltare*," to leap, and in the dance leaps are constantly taken; it is thus distinguished from the Tarentella. (See Index of Dances.)

991. *Where may examples of the Saltarello be found?*

Mendelssohn has used it in his finale of his Italian Symphony; and Gounod has written one in E minor for the Philharmonic Society. There is also Salaman's Saltarello in A flat for piano.

992. *What is the Tarentella?*

It is a very lively dance in $\frac{6}{8}$ time, and is derived from "*tarantula*," a spider. Those who have been bitten by the spider are made to dance violently, so they perspire and are cured of the poison.

993. *Mention some good examples of the Tarentella form.*

Thalberg's Tarentella for piano in G minor, Döhler's for the same instrument, Vieuxtemp's for the violin, etc.

1994. *What is the Montferina; and in what Opera is there an example?*

It is a very elegant dance, but not so lively as the Saltarello or Tarentella. The opening chorus of "La Sonnambula" appears to be written in this form by Bellini. (See Index of Dances.)

1995. *Mention some dances of Poland.*

The Cracovienne, the Mazurka, the Polacca, and the Polonaise. (See Index of Dances.)

1996. *Describe the rhythm of these last-named dances.*

The Cracovienne, derived from "Cracow," is in duple time, the others are in triple time. The Polonaise is a superb dance, as performed at the Court. Handel has introduced a Polonaise in his third grand Concerto.

1997. *Who has rendered the Mazurka and Polonaise forms immortal?*

Chopin.

1998. *Mention some Hungarian dances.*

The Cyardos, the Slovenka, the Polka, and the Mazurka. (See Index of Dances.)

1999. *From what is the English Waltz supposed to be derived?*

The Italian Lavolta. The measure was adopted by Haydn and other classical composers for the middle movement of their Symphonies and Sonatas, but the golden age of the Waltz was reached when the elder Strauss and his rival Labitzky were popular in Vienna; they wrote some fine specimens of Waltzes.

2000. *What composers have introduced Hungarian national music into England?*

Liszt, Rubinstein, Joachim, Brahms, etc. (See Index of Musicians.)

Index of Musicians.

The figures within the brackets give the dates of the birth and death of each Musician; the other figures refer to the QUESTIONS *and* ANSWERS.

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ridge, George F. (1844-1898), P.
, Carl (1811—), C, Writer.
, Benjamin (1727—1795), Violin
cer.
er, Charles W. (1768—1831), C.
er, Henry Charles (1831—1897),
nst.
er, John (1630—1679), C, V.
er, John, Junr. (1670—1735), C,
.
e, Johann (1700—1764), C.
? — ?). 543.
, Waldemar (1828—1897), C.
G. A. (1812—1876), V, C.
C. S. (1806—1879), Organ
ler.
, Henry (? —1885), V.
, Sir Joseph (1838—1896), C, O.
Robert (? —1875), V,
R.
, Mrs. Charles (Claribel) (1830
9), C.
, Rev. John (1590—1650),
r.
John (1802—1890), C. 1702.
Joseph Alfred (1810—1898),
st.
John Francis (1837—1890),
st.
Robert (1818—1875), C, Pnst.
W. A. (1836—1891), Writer.
John (1670—1720), C, O.
W. Alexander, Dr. (1836—
C, V.
n, James (1769—1821), V.
Barrington, Hon. Danes (1727—1800), Writer.
Barthelemon, François H. (1741—1808), C, Vnst.
Bartholomew, Mrs. (1811—1891), C, O, Pnst.
Bassani, Giovanni B. (1657—1716), C, Vnst., C.M. 604, 1426.
Bates, Joah (1741—1799), O, C.
Bates, William (*c.* 1730—*c.* 1780), C.
Bateson, Thomas (1560—1630), C, O.
Batiste, Antoine E. (1820—1876), C, O.
Batistini (? —1745). 668.
Battishill, Jonathan (1738—1801), C, O. 766, 1118-1120.
Baudiot, Charles (1760—1849), Cellist.
Baumer, Henry (1835—1888), C, O.
Bayley, William (1810—1858), C, O.
Beard, John (1716—1791), V.
Beale, William (1784—1854), C.
Becker, Alfred J. (1806—1848), C.
Beckwith, John Christmas, Dr. (1750—1809), C, O.
Beckwith, John Charles (1788—1828), C, O.
Bede (672—735). 87, 384.
Beethoven, Ludwig van (1770—1827), C, Pnst. 272, 395, 703, 803, 811, 1115, 1181-2, 1201-50, 1629, 1648, 1650, 1716, 1728, 1774, 1796, 1807, 1830, 1847, 1926, 1962-3, 1965,
Behnke, Emil (1836—1892), Writer.
Belcher, William T., Dr. (1827—), C, O.
Beldecke, Heinrich (? — ?), Troubadour.
Belletti, Giovanni (1813—), V.
Bellamy, Richard (1745 — 1813), G.C.R , C, V.
Bellini, Vincenzo (1801—1835), C. 1309-12, 1994.
Benda, Franz (1709—1786), C, Vnst.
Benda, Carl (1748—1836), C, Pnst.
Benda, George (1721—1795), C, C.M.
Benedict, Sir Julius (1804—1885), C, Pnst. 1691-2.
Benevoli, Orazio (1602—1672), C, C.M. 150.
Bennett, Saunders (*c.* 1780—*c.* 1809), C, O.

Bennett, John (1565—1605), C, O. 312.
Bennett, Joseph (1831—), O. Writer.
Bennett, Robert (1788—1819), C, O.
Bennett, Thomas (1784—1848), C, O.
Bennett, Alfred (1805—1830), C, O.
Bennett, William Sterndale, Sir (1816—1875), C, Pnst. 1735-50, 1663.
Benoit, Pierre (1834—), C.
Benoist, François (1811—1878), C, O.
Beowulf, *circa* 520 A.D., Poet.
Berbiquier, Benoit T. (1782—1838), C, Fl.
Berg, Conrad (1785—1852), C, Pnst.
Berger, Otto (? —1897), C, Pnst.
Berger, Francesco (1835—), C, Pnst. 1325.
Berger, Ludwig (1777—1839), C, Pnst. 1630, 1635-6.
Beriot, Charles A. de (1802—1870), C, Pnst. 1774.
Beringer, Oscar (1844—), C, Pnst.
Berlioz, Hector (1803—1869), C, Writer. 1313-17, 1667, 1706.
Bernabei, G. E. (1620—1690), C, C.M.
Bernabei, G. Antonio (1659—1732), C.
Bernacchi, Antonio (1690—1756), C, V. 1406.
Bernhardt (15th Cent.).
Bertini, Henri J. (1798—1876), C, Pnst. 1662.
Bertini, Domenico (1829—1890), C, Writer.
Berton, Henri M. (1767—1844), C, Pnst.
Berton, Pierre M. (1727—1780), C, Vnst.
Bertoni, Ferdinando (1725—1813), C, O, C.M.
Besozzi, Alessandro (1700—1775), Oboist. 688.
Best, William T. (1826—1897), C, O.
Betts, John (1755—1823), Violin Maker.
Bevin, Elway (1560—1640), C, O, G.C.R. 367.
Bevignani, (? — ?), Cond.
Bexfield, William R., Dr. (1824—1853), C, O.
Beyer, Ferdinand (1803—1863), C, Pnst.
Billington, Elizabeth (1768—1818), V.
Billington, Thomas (? —1832) Pnst., Harpist.
Bianchi, Francesco (1752—1810) C.M.
Biber, Heinrich J. F. (1638—1698) Vnst., C.M. 406, 1598.
Billet, Alexandre P. (1817— Pnst.
Birch, Eliza Anne (1830—1857),
Birch, Charlotte Anne (1815—
Birch, William H. (1826—1888),
Birch, Samuel (1757—1840), C., Mayor of London in 1815.
Bird, *see* Byrde.
Bischoff, Hans, Dr. (1852—1889),
Bischoff, Ludwig, Dr. (1794—1 Writer.
Bishop, Henry R., Sir (1786—185 590, 1684-5.
Bishop, Anna, Madame (1815—1 V.
Bishop, John (1665—1737), C, O,
Bishop, John (1817—1890), O, W
Bitter, Carl (1813—1885), C, Writ
Bizet, Georges (1838—1875), C.
Blagrove, R. M. (? —1895), Vi
Blagrove, Henry G. (1811—1872),
Blagrove, R. M. (*c.* 1800—*c.* 1850
Blandford, George, Marquis of (17 1817), C.
Blewitt, Jonas (1750—1805), C, O
Blewitt, Jonathan (1782—1853), V.
Blitheman, William (*c.* 1540—*c.* 159 O, G.C.M.
Blangini, Giuseppe (1781—1841) C.M.
Blockley, John (1800—1882), C.
Blow, John, Dr. (1648—1708), 861, 879-82, 909, 926, 1583, 16 1927.
Bloudel (1150—1200), the Harper.
Blumenthal, Jacob (1829— Pnst.
Blumenthal, Joseph (1782—1850 Vnst.
Boardman, John George (1819—1 C, O.
Boccherini, Luigi (1743—1805), Cellist. 1237, 1367, 1603.
Boehm, Joseph (1795—1876), C,

hsa, Robert N. C. (1789—1856), C, larpist.
enshatz, Erhard (1570—1638), C, Vriter.
hm, Theobald (1794—1881), C, Fl, .M.
thius, A. (470—524), Writer.
rer, Max (1785—1867), C, Cellist.
ldieu, François (1775—1834), C, ast. 1262, 1390.
o, Arrigo (1842—), C, Writer.
10, Giuseppe (1710—1788), C, C.M.
ncini, Giovanni M. (1640—1678), C.M. 408, 1422.
ncini, Giovanni B. (1672—1750), Cellist.
ncini, Max A. (1675—1726), C, M.
ey, John (1832—1893), Publisher.
ogni, Marco (1788—1856), C.
ese, Luigi (1815—1886), C.
lin (1834—1887), V.
sini, Giovanni (1822—1889), C, ntr. and Pianist.
ick, Leonard (1868—), Pnst.
, A. (1824—1859), V.
gault, Ducoudray (1840—), C.
, William, Dr. (1710—1779), C, 1037, 1050-2, 1516.
ier, Alexandre Jean (1770—1861), st.
y, John Samuel (1815—1897), C, t.
girdle, Anne (1663—1748), Actress Vocalist.
ury, William B. (1816—1868), C.
ord, Jacob, Dr. (1842—1897), C, O.
Gaetano (1829—), C, Cellist.
m, John (1774—1856), C, V.
l, Johann (1760—1837), C, Vast, , C.M.
s, Johannes (1833—1897), C, . 1726-8. 2000.
a, Louis (1836—1884), C, Pnst.
on, William Henry (1860—),
, Thomas (1611—1660), C, ist.
, T. (1609—1676), C.
nan, John Vipon (1819—1889), er and Editor.
Bridge, Sir John F., Dr. (1844— C, O. 1702.
Bridge, Joseph Cox, Dr. (1853— C, O. 1702.
Bridgetower, George Augustus (1780 – 1814), Vnst.
Britton, Thomas (1651—1714), Amateur.
Bright, Dora (1863—), C, Pnst.
Broadwood, John (1731—1812), Piano Maker. 808.
Broadwood, Walter Stewart (1819—1898).
Brousil, Aloys (1846—1888), Vnst.
Browne, Rev. Borthwick (1840—1894), C.
Brownsmith, John (1809—1866), O.
Brown, Arthur Henry (1830—), C, O.
Browne, Lennox, Dr. (1841—), Throat Specialist.
Bruch, Max (1838—), C.
Bull, John, Dr. (1562—1628), C, O. G.C.R. 369, 660, 796, 822-4.
Bülow, Hans (1830—1894), C, Pnst. 1665.
Bunn, Alfred (1798—1860), Librettist.
Bunnett, Edward, Dr. (1834—), C, O.
Buononcini, Giovanni (1625—1678), C.
Buononcini, Antonio (1655—1726), C, Cellist.
Burgmuller, N. (1810—1836), C.
Burghersh, Lord, Earl of Westmoreland (1784—1859), C, Founder of R. A. Music.
Burney, Charles, Dr. (1726—1814), C, O, Historian.
Burney, James (1709—1789), O.
Busnois (1440—1482), C, V.
Buxtehude, Dietrich (1637—1707), C, O. 752.
Busby, Thomas, Dr. (1755—1838), C, O, V.
Byrde, Thomas (*c.* 1520—*c.* 1580), V, G.C.R.
Byrde, William (1538—1623), C, O, G.C.R. 307, 367, 458, 488, 489, 506, 660, 796, 816-821, 1576.

Calsi Li, Joseph (1825—1898), Cond.

Caccini, Giulio (1588—1640), C, V, Lutenist. 1489.
Caffarelli, Gaetano M. (1703—1783), V. 1351, 1406.
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Caldara, Antonio (1678—1763), C, V, C.M. 150, 264, 1516.
Caldecott, Alfred James (1842—1897), O, Pnst.
Calkin, John Baptiste (1827—), C, O, Pnst.
Callcott, John W., Dr. (1766—1821), C, O.
Callcott, W. Hutchins (1807—1882), C, Pnst.
Callcott, John George (1821—1895), O, Pnst.
Cambert, Robert (1628—1677), C, O. 1494.
Campbell, Alexander (1764—1824), O, Writer.
Camidge, John, Dr. (1790—1859), C, O.
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Campagnoli, Bartolomeo (1751—1827), C, Vnst.
Campobello, Enrico (1839—).
Capella. 20.
Carradori-Allan (1800—1865), V.
Carracciolo, Luigi (1849—1887), C.
Carafa, Michele (1787—1872), C. 1672.
Carbonelli, Steffano (1696—1772), Vnst, C.
Carey, Henry (1664—1743), C, V, Writer.
Carey, George Saville (1743—1807), C.
Carissimi, Giacomo (1604—1674) C, C.M. 150, 255-260, 593-609, 637, 834-5, 890, 898, 899, 900, 1409, 1557, 1587-91, 1597.
Carnaby, William, Dr. (1772—1839), C, O.
Carrodus, John T. (1836—1895), C., Vnst.
Carter, Thomas (1744—1804), C, O.
Carvalho, Marie (1827—), V.
Carvalho, Leon (1825—1897), Cond.
Casali, Giovanni (1730—1792), C, O, C.M.
Catalani, Angelica (1779—1849), V.
Cassiodorus (470—560), Writer.
Castrucci, Pietro (1689—1769), V
Catel, Charles S. (1773—1830) Writer.
Catley, Anne (1745—1789), V, Ac
Cavalieri, Emilio del (1550—159 250-2, 567-8.
Cavendish, Michael (1560—1610),
Cavaccia, Giovanni (1556—1626) C, V.
Cavalli, Pietro (1600—1676), C, C.M. 1492, 1597.
Cazalet, William, Rev. (*c.* 18 1860), Historian.
Cecil, Richard, Rev. (1748—181
Cellier, Alfred (1844—1891), C, C
Cesti, Antonio (1620—1669), C C.M. 403.
Chailieu, Charles (1788—1849) Pnst.
Chambonierre, Jacques (? — C, Harpsichordist. 766.
Chaminade, Cecile (1861— Pnst.
Chappell, William (1809— Writer. 1914.
Charlemagne, Emperor (768— Troubadour.
Chard, George W., Dr. (1765— C, O, V.
Chatelaine de Courcy (12th C Troubadour.
Chatterton, John Balsir (1810— C, Harpist.
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Cherubini, Maria (1760—1842) Writer. 1187-96, 1261, 1390-4, 1815.
Cheshire, John (1839—), Harpist.
Chevé, Emile Joseph (1804— Inventor.
Child, William, Dr. (1606—169 O. 883-5, 1580.
Chipp, Edmund Thomas, Dr. (1 1886), C, O, Vnst.
Chipp, Thomas Paul (1793— Harpist, Timpanist.

adni, Ernst (1756—1827), Inventor.
orley, Henry F. (1808—1872), Writer, Critic.
opin, François (1810—1849), C, Pnst. 1336-40, 1640, 1663, 1997.
ope, Rev. Richard (1830—), Editor, Writer.
eron, Alexandre (1771—1834), C, Writer.
ysander, Friedrich (1826—), Writer.
arosa, Domenico (1749—1801), C, .M. 951, 1296, 1382-7, 1455-60.
ber, Mrs. (1714—1766), V.
bisson, Antonio (1808—1866), C, nst.
i, Giovanni (1669—1746), C, O, M. 931, 1044, 1414.
bel (Mrs. Barnard) (1830—1869),
e, Rev. Frederick Scotson (1840—83), C, O.
e, Richard (1780—1856), G.C.R., Writer.
ke, Jeremiah, Dr. (1669—1707), C, 428, 926, 1045-7.
ke, Charles Cowden (1787—1877), et and Librettist.
e, Mary Cowden (1809—1898), riter.
e Whitfield, Dr. (1770—1836), O.
le, le Jeune (1530—1606), C.
on, Thomas (1670—1730), C, st.
Frederick (1838—1889), C.
ens, non-Papa (1500—*c.* 1558), C, M.
ent, Felix (1822—1885), C, Writer.
ent, Franz (1780—1842), C, Vnst.
enti, Muzio (1752—1832), C, Pnst. 793, 801, 802, 808, 810, 1124-7, 6, 1370-1.
Frederick (1857—), C.
n, John (1810—1864), C, Fl.
n, James (1853—1897), Clarionet.
i, Giacchimo (1720—1804) C, t.
eus, Johann (1480—1552), Writer.
n, Wilhelm (1837—), C, t.
Colasse, Pascal (1636—1709), C, C.M.
Colborne, Langdon, Dr. (1837—1889), C, O.
Collard (1772—1800), Piano maker
Colonna, Giovanni (1640-1695), C, C.M. 403, 604.
Cole, Madame Blanche (1851—1888), V.
Comettant, Jean (1819—1898) C, Pnst.
Compère, Louis (1460—1518), C.
Concone, Giuseppe (1810—1861), C, O, C.M.
Conti, Francesco (1681—1732), Lutenist. 1585.
Cooke, Grattan (1809—1889), Oboist.
Cooke, Benjamin, Dr. (1734—1793), C, O.
Cook, Aynsley (1832—1894).
Cooke, Thomas Simpson (1782—1848), C.
Cooper, George (1820—1876), O, C. 747.
Cooper, Henry Christopher (1819—1881), Vnst.
Coperario, John (*c.* 1570—1627), C, Lutenist, &c. 453-4, 468, 660, 838.
Corder, Frederick (1852—), C, Writer, Conductor.
Corbetti, Francesco (1630—1700), C, Guitarist. 734.
Corelli, Arcangelo (1653—1713), C, Vnst. 408, 604, 648, 674, 904-7, 952, 1366, 1426, 1599, 1774, 1932, 1936, 1426, 1601-2.
Corfe, Arthur Thomas (1773—1863), C, O.
Corfe, Charles W., Dr. (1814—1883), C, O.
Corfe, Joseph (1740—1820), C, O, G.C.R.
Cornelius, Peter (1824—1874), C.
Cornish, William, Senr. (1450—1520), C.
Cornish, William, Junr. (1480—1520), C.
Corri, Henry (? —1888), V.
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Costa, Sir Michael (1808—1884), C, Conductor. 1693-4.
Costa, Carlo (1826—1888), C.
Cosyn, John (? — ?), C.

Cosyn, Benjamin (*c.* 1580–*c.* 1640), C, O.
Cotta, Johannes (1794—1868), C.
Cottell, George Lansdowne (1835–).
Cotton, John (1047—1083), Writer. 384.
Couperni, François (1668—1733), C, O, Clavichordist. 393, 766, 798. 1516, 1932, 1936, 1981.
Couperni, Armand Louis (1600–1665), C.
Coussemaker, Charles (1805—1876), C, Writer. 123.
Cousser, Johann (1657—1727), C, O.
Coward, James (1824–1880), C, O.
Cowen, H. Hymen (1852–), C, Pnst. 1704.
Cramer, John Baptist (1771–1858), C, Pnst. 1630, 1633-4.
Crescentini, Girolamo (1766–1846), C, V.
Creser, William, Dr. (1844–), C, O. Chapel Royal.
Creyghton, Rev. Robert (1639—1733), C.
Cristofori, Bartholommeo di Francesco (1655—1731), Inventor of Piano. 776-7, 786.
Crivelli, Gaetano (1774—1836), C, V.
Crivelli, Domenico (1794—1856), V.
Croce, Giovanni (1560–1609), C, C.M.
Croft, William, Dr. (1678 1727), C, O. 866, 909, 925-8, 1039, 1947
Crotch, William, Dr. (1775—1847), C, O. 1677.
Crouch, Anna Maria (1763—1805), V.
Crouch, Frederick W. N. (1808—), C.
Crouch, F. William (1807—1896), C.
Crow, Edwin John, Dr. (1841–), C, O.
Crowdy, John (1834–1883), Writer.
Crowdy, John (1834—1883), Writer.
Cummings, William H. (1831–), C, O, V, Writer. 1704.
Curschman, Karl F. (1805—1841), C.
Curwen, John (1816—1880), Tonic Sol-Faist.
Curwen, John Spencer (1847—1880), Writer.
Cusins, Sir William George (1 1893), C, Pnst, Conductor.
Custard, Walter Goss (1841— O.
Cuzzoni, Francesca (1700—1770).
Czerny, Joseph (1785–1831), C,
Czerny, Karl (1791–1857), C, 1630, 1651-1655, 1723.
Czillag, Rosa (1834—1892), V.

D'Alayrac, Nicolas (1753—1809),
D'Albert, Charles (1809—1886), C
D'Albert, Eugene (1864— Pnst.
Damascene, Alexander (? —1 C, V.
Damon, William (*c.* 1540—*c.* 160 O.
Damrosch, Leopold (1832—1885) Vnst.
Danby, John (1757—1798), C, O.
Dancla, Leopold (? —1895), C.
Dance, William (1755—1840), C,
Dannreuther, Edw. (1844—), W Pnst.
Dannelley, John F. (1786—1836) Writer.
Dauvergne (1713—1797), C.
Davenport, F. W. (1847–), C
Davidoff, Carl (1838—1889), Cellis
David, Ferdinand (1810—1873), Vnst.
David, Felicien (1810—1876), C, C 1667.
Davies, Fanny (1861—), Pnst.
Davide, Giacomo (1750—1830), V.
Davide, Giovanni (1789—1851), V.
Davidson, Fred (1813—1889), O Builder.
Davison, James W. (1813—1885) Writer.
Davy, John (1763—1824), C.
Day, Alfred, *M.D.* (1810—1849), Wr Theorist.
Dearle, Edward, Dr. (1806—1891) O.
Deane, Thomas, Dr. (1670—1750) O.
Debain, Alexandre (1809—1878), H monium Builder.
Deering, Richard (1590—1630), C,

hn, Siegfried W. (1799—1858), Writer.
libes, Clement (1836—1891), C, O, Pnst.
Lisle, Claude (1760—1836), C.
ner (17th cent.), Inventor. 698.
marets, Henri (1662—1741), C.
rient, Madame (1804—1860), V.
belli, Anton (1781—1858), C, Pnst.
din, Charles (1745—1814), C, V.
din, Henry E. (1813—1866), O, C, nst.
din, Thomas (1771—1841), C.
in, John (1793—1863), Trumpet layer.
in, George (1848—), Horn layer.
ersdorf, Karl (1739—1799), C, Vnst. 97, 1603.
n, George, Dr. (1820—1887), C, O.
y, Charlotte H. (1821—1885), V.
ler, Theodor (1814—1856), C, Pnst. 53, 1993.
, William (1815—1895), O, Conctor
, Giovanni (1549—1647), Writer.
zetti, Gaetano (1797—1848), C. 08, 1303.
n, Rev. John (1834—), Writer Plain Song.
, Heinrich (1804—1892), C, Ch.M. 03.
auer, Justus (1783—1860), C, llist.
ll, William (1810—1897), C, Pnst.
and, John, *Mus. Bac.* (1562—6), C, Lutenist. 371, 453.
and, Robert (1590—1640), C, tenist.
i, Antonio (1635—1700), C, M.
netti, Domenico (1763—1846), tra Bassist. 632, 677.
chock, Alexander (1818—1869), Pnst. 1665.
chock, Raimond (1824—1869), t.
er, Raffael (1784—1835), Fl., C, ter.
rg, Matthew (1703—1767), C. t. 907.

Drouet, Louis (1792—1873), Flautist.
Dubourg, George (1799—1882), Writer.
Dufay, Guillaume (1380—1474), C, V. 146, 204-6.
Dumont, Henri (1610—1684), C, O, Ch.M.
Dülcken, Marie (1811—1850), Pnst.
Dunne, John, Dr. (1834—1883), O, C.
Duni, Egidio (1709—1775), C. 1412.
Dunstable, John (*c.* 1400—1453), C, Writer. 207, 384, 385, 1419.
Dunstan, St. (925—975).
Duport, Jean L. (1749—1819), C, Vnst.
Duport, Jean Pierre (1741—1819), C, Cellist.
Dupuis, Thomas, Dr. (1730—1796), C, O.
Duprez, Gilbert Louis (1806—1896), C, V.
Durante, Francesco (1684—1755), C. 150, 800, 876, 949, 1042, 1152, 1411-12, 1416.
D'Urfey, Thomas (1649—1723), Writer, V.
Dussek, Johann (1761—1812), C, O, Pnst. 801-2, 1197-1200, 1297, 1630, 1646.
Dvorak, Antonin (1841—), C, O. 1733-4.
Duvernoy, Jean (1802—1880), C, Pnst.
Dygon, John (1450—1509), C.
Dykes, Rev. John (1823—1876), C.
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Eccles, Henry (? — ?), C, Vnst.
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Ella, John (1802—1888), Writer, Vnst.
Ellicott, Rosalind Frances (1857—), C.
Elvey, Sir George, Dr. (1816—1894), C, O.
Ellis, Alexander John (1814—1890), Writer and Theorist.
Elvey, Stephen, Dr. (1805–1860), C, O.
Elvey, Sir George Job, Dr. (1816—), C, O.
Engalbert, Michael (1780—1876), O, C.
Engel, Carl (1818 1882), Writer.
England, George (1740—1788), Organ Builder.
England, George Pike (1783–1814), Organ Builder.
Ernst, Heinrich (1814—1865), C, Vnst.
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Eyre, Alfred J. (1853—), C, O.
Ewing, Alexander (1830—), Scottish Composer.
Essipoff, Annette (1850—), Pnst.
Essex, Dowager Countess of (1791—1882), V. (Kitty Stephens.)
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Faber, Jacobus (? —1547), Writer.
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Farrant, John (1570—1602), C, O.
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enau, Caspar (1772—1819), utist.
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Garcia, Manuel, Senr. (1775—1832), C, V.
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Gedge, Kerr (? —1876), G.C.R., V.

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Gerbert, Ernst (1746—1819), C, Writer.
Gerbert, Martin (1720—1793), Writer.
German, Edward (1862—), C.
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Gevaert, François (1615— ?), C, O, Writer.
Giardini, Felice (1716—1796), C, Vnst.
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Goddard, Joseph (1833—).
Godefroid, D. (1818—), C, Harpist.
Godefroid, Felix (1828—1897), C, Pnst.
Godfrey, Adolphus Frederick (1837—1882), C, Bandmaster.
Godfrey, Charles, Senr. (1790—1863), C, Bandmaster.
Godfrey, Charles, Junr. (1839—), C, Bandmaster.
Godfrey, Daniel (1831—), C, Bandmaster.
Goldbeck, Robert (1835—), Pnst, V.
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Green, Samuel (1740—1796), O Builder.

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Hackett, Maria (? —1874), The Choristers' Friend.
Hacking, Richard, *Mus. Bac.* (? — ?), C.
Haessler, J. (1747—1822), C, Pnst., O.
Hague, Charles, Dr. (1769—1821), C.
Haite, John James (? —1874), C.
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Hall, Charles King (1845—1895), C, O.
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Harper, Charles A. (1820—1893), Horn Player.
Harper, Thomas (1787—1853), Trumpet Player.
Harper, Thomas John (1816—1898), Trumpet Player.
Harrington, Henry, *M.D.* (1727—1816), C of Glees.
Harris, Augustus (1826—1873), Stage Manager.
Harris, Sir Augustus (1852—1896), Theatrical Manager and Dramatist.
Harris, John (1700—1740), Organ Builder.
Harris, Renatus (1660—1725) Organ Builder.
Harris, Thomas (1660— ?), Organ Builder.
Hart, James (1647—1718), G.C.R., V.
Hasse, Faustina (1700—1783), V.
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Hauck, Minnie (1852—), V.
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Havergal, Frances Ridley (1836—1879), C.
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Hollins, Alfred (1865—), O.
Holdich, George, Organ Builder.
Holder, Joseph, Dr. (1764—1832), C,
Holder, Rev. William (1614—1697), Writer.
Holborne, Antony (1595— ?), C Queen Elizabeth.
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Jowett, Rev. Joseph (1784—1856), C, Writer.

Joze, Thomas, Dr. (1853—), C, O.
Jude, William Herbert (1851—), O, Writer.
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Karn, Frederick, Dr. (1862—), C, O, Pnst.
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Ketterer, Eugene (1831 — 1870), C, Vnst.
Kiallmark, George (1781—1835), C, Vnst.
Kiallmark, George F. (1804—1887).
Kiel, Friedrich (1821—1885), C.
Kiesewetter, Raphael (1773—1850), Writer.
King, Alfred, Dr. (1837—), C, O.
King, Charles (1687—1748), C, O.
King, Matthew Peter (1773—1823), C.
Kirbye, George (1550—1610), C. 312.
Kircher, Athanasius (1602 — 1680), Writer.
Kirchner, Theodore (1824—), C, O.
Kirkman, Jacob (17 —17), C, O.
Kirkman, Jacob (? —1778), Piano Maker.
Kirnberger, Johann (1721—1783), C, Writer, Ch.M.

Kjerulf, Halidan (1815—1868), C.
Klein, Bernhard (1793—1832), C.
Klein, Aloys (1850—1889), O.
Klindworth (1830—), C, Edit
Klengel, August (1783—1852), Pnst. 1641-2.
Klotz, Matthew (1670—96), V Maker. 1772.
Knyvett, Charles, Senr. (1752—18 O, V.
Knyvett, Charles, Junr. (1773—18 C, O.
Knyvett, William (1779—1856), G.C.R., V.
Knecht, Justus Heinrich (1752—18 C, O, Writer.
Knight, Rev. Joseph Philip (18 1887), C.
Koch, Heinrich (1749—1816), Wri
Köehler, Ludwig (1820—1886), Pnst, Writer.
Kollman, August. (1756—1829), C
Kollman, George (1780—1845), O.
Kontski, Antoine de (1817—1867) Pnst. 1665.
Kotzebuch, Leopold (1748—1814), C
Kotzebuch, Johann (1738—1814), Ch.M.
Kotzwara, Franz (1760—1793), C.
Kotzwara, F. (1750—1791), C, Vns
Kraus, Emil, Dr. (1830—1889), V.
Krebs, Johann (1713—1780), Pnst.
Krebs, Karl August. (1804—18 C, Ch.M.
Krebs, Marie (1851—), Pnst.
Krenn, Franz (1816—1897), C, Ch.M.
Kreutzen, Conradin (1780—1849), Ch.M.
Krumbhorn, — (1542—1621)
Krumpholz, Johann (1745—1790), Harpist.
Kücken, Friedrich (1810—1882), C.
Kufferath, Hubert (1808—1882), Pnst.
Küffner, Josef (1776—1856), C, Pns
Kuhe, Wilhelm (1823—), C, Pn
Kuhlau, Friedrich (1786—1832), Flautist. 1819.
Kuhnau, Johann (1667—1722), C, Writer. 408.

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zsch, Johann (1802—1854), C. O.
ch, Karl Gustav (1807—1846), C.
ander, Elle (1752—1852), Pnst.

re, Theodore (1805—1870), C,
t.
ky, Josef (1802—1881), C, Vnst.
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he, Fanny (? —1877), V.
he, Luigi (1794—1858), V.
le, Alexandre Louis (1794—1858),
ter.
er, Franz (1803—1890), C. Ch.M.
.
be, Louis (1818—1884), C, Pnst.
be, Paul (1837—), C, Pnst.
.
Michael R. (1795—1867), Vnst.
W. (1809—1899),
Charles (1781—1839), C. Vnst.
Henry (1826—), C.
rt, George J. (1794—1880), O.
rt, Michel (1610—1696), C,
hist. 1585.
John (1703—1751), C.
Edward (1815—1876), C, V.
n, Richard (1729—1803), C, O.
Gustave (1830—1889), C, Pnst.
Honore (1741—1807), C, Writer.
Nicholas (1588—1666), C, V,
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Josef (1800—1843), C, Vnst.
Francesco (1783—1862), C.
Jules (1838—), C, Cellist.
Orlando di (1520—1594), C.
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Rev. Christian (1758—1836),

Rev. John Antes (1799—
C, O, Writer.
n, Charles William (1818—
O.
Henry (1596—1662), C, G.C.R.
.
ohn (15 —1655), V.
William (1582—1645), C, V,
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Lazarus, Henry (1815—1895), Clarionettist.
Leclair, Jean Marie (1687—1764), C, Vnst. 907.
Lecocq, Alexander (1832—), C.
Leduc, Alphonse (1804—1868), C, Pnst.
Lee, George Alexander (1802—1851), C, V.
Lee, Maurice (1825—), C, Pnst.
Leeves, Rev. William (1748—1828), Writer.
Lefèbure, Wély (1817—1869), C, O.
Legrenzi, Giovanni (1625—1690), C, Ch.M.
Le Jeune, Claude (1530—1606), C.
Lemmens, Nicolas (1823-1881), C, O.
Lemmens, Sherrington (*see* Sherrington).
Lemoine, Jean (1751—1796), C.
Lenz, Wilhelm Von (1809—1883), Writer.
Leo, Leonardo (1694—1746), C, O. 263, 949, 1152, 1416, 1464.
Leslie, Henry David (1822—1896), C.
Lesuer, Jean (1760—1837), C.
Levy, Edouard (1796—1846), Cornet.
Levy, Isaac, Cornet Player.
Leybach, Ignaz (1817—1891), C, O.
Lichtenstein, Ludwig Von (1767—1845), C, Vnst.
Liddell, J. (1829—1899), C.
Liebich, Gottfried (1672—1727), C.
Limpus, Richard (1824—1875), O.
Lind, Jenny (1820—1887), V
Lindley, Robert (1772—1855), C, Cellist.
Lindley, William (1802—1869), Cellist.
Lindpainter, Peter (1791—1856), C.
Linley, Ann Eliza (1754—1792), V.
Linley, Thomas (1732—1795), C.
Linter, Ricardo (1818 - 1886), C, Pnst, O.
Lipinski, Karl Josef (1790—1861), C, Vnst.
Liszt, Franz (1811—1886), C, Pnst. 1721-5, 1653, 1663, 1835, 2000.
Litolff, Henry Charles (1818—1891), C, Pnst. 1665.
Little, Henry Walmisley, Dr. (1853—), C, O.
Littleton, Henry (? —1888), of Novello & Co.

Lloyd, Charles Harford, M.A., Dr. (1849—), C. O. 1702.
Lloyd, Edward (1845—), V.
Lobe, Johann (1797—1881), C, Writer.
Locatelli, Pietro (1693—1764), C. Vnst. 907.
Locke, Mathew (1630—1677), C, O. 427, 886-8, 1433, 1437-9, 1588, 1593-6.
Lockey, Charles (1820—), V.
Loder, Edward James (1813—1865), C.
Loder, George (1816—1868), C, V.
Loder, John David (1793—1846), Vnst.
Loder, J. Fawcett (1812—1853), C, Vnst.
Loder, Kate Fanny (1826—), C, Pnst.
Loeschorn, Carl (1819—), C, Pnst.
Logier, Johann (1777 — 1846), C, Theorist.
Logroscino (1700—1763), C.
Löhr, George Augustus (1821—1897), C.
Löhr, Frederick N. (1844—1889), C.
Longhurst, William Henry, Dr. (1819—), C, O.
Loosemore, George, Dr. (1625—*c.* 1700), C, O.
Loosemore, Henry (1613—1670), C, O.
Loosemore, John (1613—1681), Organ Builder.
Lortzing, Gustav (1803—1851), C, V.
Lossius, (1508—1582).
Lott, Edwin M., Dr. (1836—), C, O.
Lotti, Antonio (1667—1740), C, Ch.M. 954.
Lotti, Santa (? —1759), V.
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Lover, Samuel (1797—1868), C, V.
Lowe, Edward (1615—1682), C, O, G.C.R. 1580.
Lowe, Thomas (1718—1783), V.
Lubeck, Charles B. (1799—1866), C, Vnst, Ch.M.
Lucas, Charles (1808—1869), C, Cellist.
Lucca, Pauline (1841—), V.
Lulli, Giovanni (1633—1687), C. 408, 579-81, 678, 685, 690, 711, 721, 728, 733, 795, 846-57, 868, 910, 920, 934-5, 1058, 1368, 1427-31, 1462, 1479, 1604-5, 1615, 1958.
Lulli, Jean (1667—1688), C.
Lulli, Louis (1644—1715), C.
Lumley, Benjamin (1812—1875), Director.
Lunn, W. A. B. (? —1879), V
Lunn, Charles (1838—), C.
Lunn, Henry Charles (1817— Writer.
Lupton, Rev. James (1799— C, V.
Luscinus, Ottomar (1487—1536), W
Luther, Martin (1483—1546), C. 1506.
Lutz, Meyer (1829—), O, C.

Maas, Louis, Dr. (1852—1889 Pnst.
Maas, Joseph (1847—1886), V.
Macirone, Clara (1821—), C.
Macbeth, Allen (1856—), C.
Macfarren, Sir George (1813—188 1695-9, 1914.
Macfarren, Natalia (1828—),
Macfarren, Walter (1826— Pnst.
Mackay, Angus (1813—1859), S Piper.
Mackay, Charles, *LL.D.* (1814— Poet.
MacCunn, Hamish (1868— 1704.
Mace, Thomas (1613—1709), Lut 332, 1585.
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Mackenzie, Alexander, Dr. (18), C. 1703.
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Mainzer, Joseph (1801—1851), C.
Macpherson, Charles Stuart (18), C, Pnst.
Malibran, Maria (1808 - 1836), V.
Mann, Arthur Henry, Dr. (1850— O, C.
Manns, August. (1825—), Vns Conductor.
Mangold, Carl Amand (1813—188
Mara, Gertrude (1749—1833), V.
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rchesi, Mathilde (1826—), O.
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ot, Clement (1497—1544), C.
h, Alphonso (1627—1681), G.C.R.,
h, Alphonso, jun. (1850-1692), C.R., V.
chner, Heinrich (1795-1861), C.
agni, Pietro (1864—), C.
in, George Clement, Dr. (1844—), C, O.
in, George William (1825—1881), O.
ini, Giovanni (1706—1784), C, .M., Writer. 800, 1297, 1530, 09, 1936.
, Adolph B., Dr. (1799—1866), C, riter.
als, Theophile (1850—), C.
aught, William (1849—), C.
n, Rev. William (1724—1794), C, iter.
a, Lowell, Dr. (1792 - 1872), C, cher.
, Felix (1822—1884), C.
l, Auguste (1802—1887), V.
net, Jules (1842—), C.
na, Amalie (1847—), V.
i, Stanislas (1750—1825), C.
, Tito (1841—), C, Pnst.
s, Nicholas (—1749), C, .
son, Johann (1681-1764), C, O, er. 799.
y, Tobias (1858—), C, Pnst.
Johann (1763—1845), C.
Mayer, Carl (1799—1862), C, Pnst. 1296.
Maybrick, Michael (1844—).
Mayseder, Joseph (1789-1863), C, Vnst.
Mazzarini. 580.
Mazzinghi, Joseph (1765-1844), C, O.
Meyer, Louis (1834—1889), C.
Mehul, Etienne (1763—1817), C. 1294-5, 1390, 1815.
Mehlig, Anna (1846—), Pnst.
Meibomius, Marcus (1626-1711), Writer.
Mellon, Alfred (1820—1867), C, Vnst.
Mendelssohn, Fanny (1805—1847), C, Pnst.
Mendelssohn, Paul (? —1874), Cellist. Published Mendelssohn's Letters.
Mendelssohn, Felix Bartholdy (1809—1847), C, O. 704, 803, 1318-30, 1636, 1663, 1742, 1774, 1831-3, 1991, 1937, 1991.
Mendel, Hermann (1834—1876), Writer.
Menter, Sophie (1848—), Pnst.
Mercadante, Saverio (1795—1870), C. 1672.
Merkel, Gustav (1827—1885), C, O.
Merbecke, John (1512—1585), O, C.
Mersenne, Marin (1588—1648), Writer. 651.
Mercer, Rev. W. (—1873), Editor of Hymn Book.
Merulo, Claudio (1533 - 1604), C, O. 571, 748.
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Meyer, Leopold de (1814—1883), C, Pnst.
Meyerbeer, Giacomo 1791—1864). C. 921, 1282-90, 1390-2, 1445, 1449, 1468-73, 1499, 1547, 1791, 1834, 1848.
Methfessel, Albert Gottlieb (1785—1869), C, Ch.M.
Milton, John (1576—1647), Father of the Poet, C.
Menasi, Carlo (? — ?), C, Pnst.
Mingotti, Regina (1728—1807). 1406.
Miolan, Carvallio (1827—1895 , V.
Moliyue, Bernhard (1803—1869), C, Vnst.
Mongini, Pietro (1829—1874), V.

Monpon, François (1804—1841), C.
Monk, James Jonathan (1844—), C, O.
Monk, Edwin, Dr. (1819—), C, O.
Monk, William H., Dr. (1823—1889), C, O.
Monsigny, Pierre (1729—1817), C. 1401.
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Morales, Cristofero (15 —15), C.
Mori, Frank (1820—1873), C.
Mori, Nicolas (1793—1839), C, Vnst.
Morlacchi, Francesco (1784—1841), C, Ch.M.
Morley, Thomas (1557—1604), C, O, G.C.R. 311-12, 368, 382, 442-3, 458, 525, 529, 660.
Morley, William(? —1731), C, G.C.R.
Mornington, Lord (1735—1781), C.
Moschelles (1794—1870), C, Pnst. 1291, 1293, 1629, 1762.
Moszkowsky, Moritz (1854—), C, Pnst.
Mount Edgcumbe, Earl (1764—1839), C.
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Mozart, Maria (1751-1829), Pnst.
Mozart, Wolfgang Amadeus (1756—1791), C, Pnst. 702, 704, 735, 766, 801-2, 810, 1034, 1043, 1064, 1075, 1101-5, 1114, 1128-86, 1216, 1237, 1321, 1415, 1417, 1452-3, 1467, 1679, 1775-6, 1813, 1818-20, 1828-9, 1840, 1846.
Mozart, W. Amadeus, jun. (1791—1844), C, Pnst.
Muffatt, August (1683-1770), C, O. 799.
Muffatt, George (1654-1704), C, O.
Müller, Carl Friedrich (1797—1873), Vnst.
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Murschauser, Franz (1670-1733), C
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Mustel, Victor (1815—1890), Inve
Musard, Phillippe (1793—1859), Conductor.
Muzio, Emmanuele (1825—1890) Pnst.

Nachez, Twadar (1859—), C, V
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Nares, James, Dr. (1715—1783), C G.C.R. 1070-2.
Nathan, Isaac (1792—1864), C.
Naudin, Emilio (1823—1890), V.
Naumann, Johann (1741—1801), C 1237, 1297.
Naumann, Emil (1827—1888), Co Historian.
Nava, Gaetano (1802—1875), C, Wr
Naylor, John, Dr. (1838—1897), C
Neate, Charles (1784-1877), C, I
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Neefe, Christian (1748—1798), C 1204.
Neri, San Filippo (1515—1595), torio originator. 246, 598.
Neidermeyer, Louis (1803—1861),
Neruda, Wilhelmina (1840—18 Vnst.
Neruda, Johann Baptist (1707—17 Vnst, Cellist, C.
Neukomm, Sigismund, Chevalier (—1858), C.
Neumark, George (1621—1681), Historian.
Nicode, Jean Louis (1853—) Pnst.
Nicolai Otto (1810—1849), C, O.
Nicolini, Signor (1834-1898), V.
Nicholson, Charles (1795—1837), Flautist.
Niecks, Friedrich (1845—), Wr
Niedermeyer, Louis (1802—1861),

ixon, Henry George (1796—1849), C, O.
lsson, Christine (1843—), V.
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ohl, Dr. Carl (1831—1885), Writer.
rton, Hon. Mrs. (1808—1877).
tker, Labeo (9 —1022), C, Writer.
ttebohm, Gustav (1817—1882), Hisorian.
vello, Clara A. (1818—), V.
vello, Joseph Alfred (1810—1896), V.
vello, Mary Sabilla (18 —), V.
vello, Vincent (1781—1861), C, O.
nn, John H. (1827—), C, O.
nn, Ed. Cuthbert (? — ?), O, Pnst, C.

key, George (1841—), C.
dley, Sir Herbert, Dr. (1830—), , O.
rthür, Charles (1819—1895), C, Harpist.
echt, Jacob (1440—1506), C, C.M.
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lge, Ellen (1850—1883), V.
rne, George Alexander (1806—93), C, Pnst.
ld, James (1720—), C.
Ernst (1804—1877), C.
Franz (1806—1842), C, V.
cheff, Alexander (1795—1858), iter.
Charles (1835—), Cellist.
Anna (1806—1880), C, Pnst.
ey, Sir Frederick, Dr. (1825—9), C, O 780, 1700-1.
, John (1821—), Bard, C.
Oxenford, John (1812—1877), Poet, Critic, Librettist.
Ozi, Etienne (1754—1805), C, Bassoonist.

Pacchierotti, Gasparo (1744—1821), V. 1406.
Pachelbel, Johann (1653—1706), C, O. 408, 1514.
Pachman, Vladmir de (1848—), Pnst.
Pacini, Giovanni (1796—1867), C.
Paderewski, Ignace (1860—), C, Pnst.
Paer, Ferdinando (1771—1839), C, C.M. 1296.
Paganini, Nicolo (1784—1840), C, Vnst. 1774.
Page, John (1760—1812), V, G.C.R.
Paine, John Knowles, Dr. (1839—), O, C.
Paisiello, Giovanni (1741 1816), C. 951, 1203, 1387, 1412, 1460.
Palestrina, Giovanni (1515 1594), C. 149, 278-81, 291-7, 299, 300, 900, 1044, 1414.
Paladilhe, Emile (1844—), C.
Palmer, Walter Harvey, *L.T.C.L.* (1837—), O, Teacher.
Panofka (1807—1888), C, Vnst, Writer.
Panormo, Francesco (1764—1844), C, Flautist.
Panseron, Auguste (1796—1859), C.
Paradies, Pietro (1710—1792), C. 800.
Parepa, Rosa (1836—1874), V.
Parish, Alvars (1808—1849), C, Harpist.
Parr, Rev. Henry (1815—).
Parratt, Sir Walter, Dr. (1841—), O, C.
Parry, Charles Hubert, Dr. (1848—), C.
Parry, Gambier (1816—1888), Writer.
Parry, John Orlando (1810—1879), V, C.
Parry, John (1776—1851), C.
Parry, Joseph, Dr. (1841—), C, 1702.
Parsons, John (1550—1623), C, O.
Parsons, Robert (1500—1570), C, G.C.R.
Pascal, Florian (1850—), C.

Pasdeloup, Jules (1819—1887), Conductor.
Pasquali, Nicolo (? —1757), C, Writer.
Pasquini, Bernardo (1637 – 1710), C, O. 795.
Pasta, Guiditta, Madame (1798—1865), V.
Patey, Janet (1842—1894), V.
Patey, John George (1835—), V.
Paton, Mary Anne (1802—1864), V.
Patti, Adelina (1843—), V.
Patti, Carlotta (1840 – 1889), V.
Patti, Carlo (1842—1873), Vnst.
Patti, Salvatore (1807—1869), V.
Pauer, Ernst (1826—), C, Pnst, Writer.
Paul, Howard, Mrs. (? —1879), V.
Paxton, William (? —1781), C.
Paxton, Stephen (1735—1787), C.
Payer, Hieronymus (1787—1845), C.
Payne, Guillaume (1825—1876), C, Cellist.
Peace, Albert L., Dr. (1844—), C, O.
Pearce, Charles W., Dr. (1856—), C, O.
Pearman, James (1817—1880), O.
Pearsall, Robert Lucas (1795—1856).
Pearson, Martin (1585 – 1650), C.
Penna, Catherine (? —1893).
Penna, Frederic (1832—1880), V.
Pepusch, Johann (1667—1752), C, O.
Percival, Samuel (1824—1876), C, O, Flt.
Perez, Davide (1711—1778), C, C.M.
Pergolesi, Giovanni (1710—1736), C, C.M. 265, 949, 1041-4, 1152, 1411-1413, 1416, 1464.
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Persiani, Fanny (1812—1867), V.
Pestalozzi, Johann (1746—1827), Writer.
Petrucci, Ottaviano, del. (1466 - 1539), Inventor.
Pettitt, Walter (1835—1882), Cellist.
Pezze, Alessandro (1835—), Cellist.
Phasey, A. J. (? —1888), Ophicleide, etc.
Phillidor, François (1726—1795), C.
Phillidor, Michel (? —1650), O
Philips, Peter (1560 – 1628), C.
Philips, William Lovell (1816—1
C, O, Cellist.
Phillips, Henry (1801—1876), C,
Philp, Elizabeth (1827—1885), C.
Piatti, Alfredo (1822—), C, C
Picco, Giuseppe (1831—), W
Player.
Piccini, Nicolo (1728 – 1800), C. 1386, 1412, 1459.
Piccinni, Ludovico (1766 – 1827),
Piccolomini, Maria (1836—),
Pierson, Henry Hugo (1815 - 1873
Pierson, Martin (1585 – 1650), C.
Pinsuti, Ciro (1829 – 1888), C, Pns
Pinto, Thomas (1715 – 1773), Vns
Pinto, George Frederick (1786 - 1
Pittoni, Giuseppe (1657 – 1743), C
Pistocchi, Francesco (1659 – 1720
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Pitman, Josiah (1816 – 1886), Pns
O, and Conductor.
Pixis, Johann (1788 – 1874), C, Pr
Pixis, Friedrich Wilhelm (1786 - 1
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Plaidy, Louis (1810 – 1874), P
Writer.
Planché, James Robinson (1796 - 1
Writer.
Planquette, Robert (1850—),
Playford, John (1623 – 1693), C.
Playford, John, jun. (1665 – 1686),
Playford, Henry (1657 – 1703), C.
Pleyel, Ignaz (1757—1831), C, C
809, 1113, 1297.
Pleyel, Camille (1788—1855), C,
Pleyel, Marie (1811—1875),
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Pohl, Carl Ferdinand (1819—1
Writer.
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Pole, William, Dr. (1814—)
Writer.
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Poniatowski, Prince Joseph (18
1873), C, Vnst.
Ponchielli, Amilcare (1834—1886),

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per, David (1845—), C, Cellist.
pora, Nicolo (1686 - 1767), C, Ch.M.
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to, Francesco, della (1590—1666), O.
a, Costanzo (Monk) (1520—1601),
er, Samuel (1733—1810), C, O.
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er, Cipriani (1792—1871), C, Pnst. 31-2.
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orius, Hieronymus (1560—1629), O.
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orius, Michael (1571—1621), C, O, riter.
en, Robert S. (1824—1868), C, utist.
en, Frederick Sidney (? —1873), ntra Bassist.
st, Eugene (1809 - 1872), C.
ott, Oliveria (1842—), C.
ice, Thomas Ridley (1842—1895), Pnst.
lman, Joseph (1833 —1891), Writer, nductor.
am, John (1818—1896), C, Pnst.
, Ebenezer, Dr. (1835 —), C, iter. 1704.
nt, Emile (1817—1863), C, Pnst. 5.
Joseph, Dr. (1776 - 1842), C, O.
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ni (1727—1803), C, Vnst.
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l, Francis (1688—1724).
l, Daniel (1660—1718), O, C.
l, Thomas (*c.* 1620—1682), C, V, R.
Purcell, Katherine (1682— ?).
Pye, John Kellon (1812— ?), C.
Puzzi, Giovanni (1792 -1876), Horn Player.
Puzzi, Giacinta (1808 - 1889), V.
Pyne, James Kendrick (1785—1857), V.
Pyne, James Kendrick, Jun. (1810—1893), C, O.
Pyne, James Kendrick (1852—), C, O.
Pyne, Louisa Fanny (1832 —), V.
Pyne, Susan (? —1886).
Pythagoras (580 B.C. - 510).

Quarles, Charles (16 —1727), C, O.
Quantz, Johann (1697—1773), C, Flautist.
Queisser, Carl (1800—1846), Trombonist.
Quidant, Joseph (1815—), C, Pnst.
Quintillianus, A. (? — ?).
Quintiani, Lucretio (1530—), C.

Raff, Anton (1714—1797), V.
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Rainforth, Elizabeth (1814—1877), V.
Rameau, Jean (1683—1764), C, O, Writer. 684, 689, 698, 798, 932-6, 1430, 1606, 1936.
Ramsey, Rev. Edward (1793—1872), Writer.
Randegger, Alberto (1832—), C.
Randsford, Edwin (1806—1876).
Randall, John, Dr. (1715—1799), C, O.
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Reeves, Herbert Sims (1860—), V.
Reeves, John Sims (1818—), V.
Redford, John (1480—1546), C, O.
Regondi, Tuilio (1822—1872), C, Guitarist, Concertinist.
Redhead, Richard (1820—), C, O.
Reed, Alfred German (1846—1895), V.
Reed, Priscilla Horton (1818—1895), V.

Reed, Thomas German (1817—1888), V.
Reicha, Anton (1770—1836), C, Writer.
Reichardt, Johann F. (1752—1814), C, Writer.
Reichardt, Alexander (1825—1885), C, V. 1297.
Reid, General John (1721—1807). C.
Reinagle, Alexander (1799—1877), C, O.
Reinagle, Joseph (1762–1836), C, Cellist.
Reinecke, Carl (1824—), C, Pnst. 1762.
Reinhold, Thomas (1690—1751), V.
Reinken, Johann (1623—1722), O, C. 1514.
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Reissiger, Carl (1798—1859), C, Ch.M.
Remenyi, Edward (1830—1898), Vnst.
Reutter, Georg Carl (1708—1772), C, Ch.M. 1077.
Reutter, Georg (1656—1738), C, O, Ch.M.
Rheinberger, Joseph (1839—), C, O.
Ricardi, Tito (1811–1888), Founder of Ricardi and Co.
Ricci, Frederico (1809–1877), C.
Ricci, Luigi (1805—1859), C.
Rich, John (1692 - 1761), Impresario.
Richards, Brinley (1817—1885), C, Pnst.
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Richardson, Joseph (1814—1862), C, Flautist.
Richardson, John (1816—1879), C, O.
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Riemann, Hugo (1849—), C, Writer.
Ries, Franz (1755—1846), Vnst.
Ries, Ferdinand (1784—1838), C, Pnst. 1630, 1647-50.
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Righini, Vincenzo (1756—1812), C.
Rigby, George (1840—), V.
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Rockstro, William (1830–1895 Writer.
Rode, J. (1774–1830), C, Vnst.
Roeckel, Joseph (1783—1870), V.
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Rogers, Benjamin, Dr. (1614—1 C, O.
Rogers, Roland, Dr. (1847— O.
Röhner, Georg (1806—1884), C, W
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Romberg, Anton, Junr. (1777— Vnst., Bassoon Player.
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Romberg, Angelika (1779– ?) Pnst.
Romberg, Bernhard (1767—1841) Cellist. 1792.
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Ronconi, Felice (1811–1875), C, V
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ot, George F. (1820—), C,
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sa, Carl (1842—1889), Vnst., Con-
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e, Robert (1814—1898), O.
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Rummel, Josephine (1812—1877), Pnst.
Russell, Henry (1813—), C, V.
Rust, Friedrich William (1739—1796),
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Rust, Wilhelm (1787—1855), C, O.
Ruggieri, Francesco (1663—1720), Violin Maker at Cremona. 1771.

Sabbatini, Luigi (1739—1809), C, Ch.M.
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Saint Georges, Chevalier de (1745—
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Saint, Saëns (1835—), C, O, Pnst.
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Salieri, Antonio (1750—1825), C, Ch.M.
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Salmon, Eliza (1787—1849), V.
Saloné, Theodore (1834—1896), C, O.
Salomon, Johann (1745—1815), C,
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Sampson, Redmond (1730—1787).
Samuell, Clara (1857—), V.
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Santley, Charles (1834—), C, V.
Sandys, William (1792—1874), Writer.
Sangster, Walter, Dr. (1835—1899),
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Sankey, Fra D. (1840—), V.
Sapellnikoff (1867—), Pnst.
Sapio, A. (1792—18—), V.
Sarasate, Pablo (1844—), C, Vnst.
Sarti, Giuseppe (1729—1802), C, O,
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Sartoris, Adelaide Kemble (1814—1879),
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Saunders, J. G., Dr. (—), C, O.
Sauret, Emile (1852—), C, Vnst.
Savart, Felix (1791—1841), Writer.
Saville, Jeremy (1620—1670), C.
Sawyer, Frank, Dr. (1857—1896), C, O.
Sax, Charles Joseph (1791—1865), Inventor.
Scarlatti, Alessandro (1659—1725), C, Ch.M. 150, 261-2, 411, 609, 889-903, 948-49, 1152, 1349, 1403, 1407-10, 1421, 1532, 1927.
Scarlatti, Domenico (1683—1757), C, Ch.M., Harpsichordist. 795.
Scarlatti, Giuseppe (1712—1777), C.
Schad, Joseph 1812 - 1879), C, Pnst.
Scharwenka, Philip (1847—), C, Pnst.
Scharwenka, Xaver (1850—), C, Pnst.
Schiebler, Johann (1777—1837), Inventor.
Schein, Johann (1586—1630), C, Ch.M.
Schenck, Johann (1753—1836), C.
Scheidt (1587—1654), C, O. 751, 1514.
Schicht, Johann (1753—1823), C.
Schickaneider, Emmanuel (1751—1812), Librettist.
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Schindler, Anton (1796—1864), Writer, Vnst.
Schirmacher, Dora (1867—), Pnst.
Schlesinger, David (1802—), C, Pnst.
Schloesser, Louis (1800—1886), C, Ch.M.
Schloesser, Carl (1830—), C, Pnst.
Schmidt, Johann P. (1779—1850), C.
Schmidt, Bernhard (1630—1709), Organ Builder.
Schmidt, Jacob (1803—1853), C, Pnst.
Schmidt, Aloys (1789—1866), C, Pnst.
Schneider, Friedrich (1786—1853), C, O, Writer.
Schneider, Johann (1789—1864), C, O.
Schneider, Wilhelm (1783—1843), C, O.
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Schobert, — (1730—1767), C, Harpsichordist. 424-5, 800.
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), C.
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re, John (1690—1750), Trumpet.
re, Matthias (1630—1700), Trumpet.
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bsole, William (1758—1806), C.
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er, Friedrich (1789—1860), C, riter.
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Smith, Alfred Montem (1828—1891), V.
Smith, Alice Mary (Mrs. Meadows White) (1839 - 1885), C.
Smith, George Townshend (1813—1877), C, O.
Smith, John Stafford (1750—1836), C, O, G.C.R.
Smith, John, Dr. (1795—1861), C, O.
Smith, Sydney (1839—1889), C, Pnst.
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Speer, Charlton (1859—), C, Pnst.
Spindler, Fritz (1817—), C, Pnst.
Spinney, Walter (1853—1894), C, O.
Spinney, Frank (1850—1888), O, C.
Spitta, Julius (1841—1894), Writer.
Spofforth, Reginald (1770—1827), C.
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Stanistreet, Henry Dawson, Dr. (1830—1883), C, O.
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Steed, Albert Orlando (1839—1881), C, O.
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Steiner, Jacob (1621—1683), Violin Maker.
Stepan, Carl (1822—1888), V.
Stephens, Charles Edward (1821—1892), C, O, Pnst.
Stephens, Catherine (Dowager Countess of Essex) (1791—1882), V.
Sterkel, Johann (1750—1817), C, Ch.M.
Sterling, Antoinette (1850—), C, V.
Sterling, Elizabeth (1819—1895), C, O.
Stern, Julius (1820–1883), C.
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Stockhausen, Julius (1826—), V.
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Stone, Alfred (1840—1878), C, Editor.
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Stratton, Stephen (1840— Writer.
Strauss, Edward (1835—), C.
Strauss, Ludwig (1835—1899), C.
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r, Sedey (1834—), Writer.
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ABBREVIATIONS.

C.—Composer.
Ch.M.—Chapel Master.
O.—Organist.
Pnst.—Pianist.
V.—Vocalist.
Vnst.—Violinist.
G.C.R.—Gentleman of the Chapel Royal.

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Musical Instruments

and the most important Stops of the Organ.

In the following table of Musical Instruments the *nationality* of each instrument (as far as can be ascertained) is given, together with a short description of its construction. The numerals refer the student to the "Questions and Answers," where more interesting particulars as to the origin and use of each instrument may be found.

The following have Bible references added :—"Alamoth," "Aulos," "Chatzotzerah," "Keren," "Khalil," "Kimbalon," "Kinnor," "Kitharah," "Machol," "Maskrokith," "Mennanaem," "Metziltaim," "Minnim," "Nebel," "Nebel Azor," "Nekeb," "Phagamon," "Psanterin," "Sabeca," "Salpinx," "Schopfar," "Shalishim," "Symphonia," "Timbrel," "Toph," "Tzeltslim," "Ugab," "Viol."

A.

Aglocke (German), name for the Curfew Bell.
Adion, inst. with metal tongues, invented in 1829 by Damian of Vienna.
Aoulum (Latin), old inst., made of earthenware and of metal, struck with a rod.
Atl (Mexican), wind inst., tube 8 to 10 ft. long, curved, with a bell and mouthpiece.
A (Hebrew), percussion inst., similar to the cymbals, a small drum.
An Piano, wooden bars instead of strings.
An Harp, (see Eolian Harp).
Atli (Mexican), percussion inst., a gourd pierced, balls inside, handle attached.
Akernan (Turkish), stringed inst., like the Bass Viol.
Ath (Hebrew), supposed to signify Treble music, Ps. lxviii. 25 ; 1 Chr. xv. 20.
Horn (Swedish), a tube of fir, bell mouth-piece; also (Swiss), used by mountaineers.
Ammer (German), Alto Basset or Bombazet.
Age (German), Tenor Violin or Viola.
An, Military brass instrument of the Saxhorn Family.
Aenor (Italian), the Tenor Violin or Viola.
Aiola (Italian), Tenor of the Violin family.
Aasso (Italian), Venetian stringed inst. or Hackbret (see Hackbrett).
Aombard (Italian), one of the smallest of the Bombards.
A (African), Drum.
Aan Organ, free reed inst., one or more manuals.
Achord, variety of Æolian Harp.
Arabian), see Oud.
A (French), the Bow (see Bow).
Aute or Arciliuto (Italian), stringed inst. or Theorbo, in use from 17th to 18th At.
Ath (French), Arch Lute.

Archicembalo (Italian), a large Harpsichord or Cembalo—the performer stood t
it; a Cembalo with enharmonic scale, said to have been invented about 153
Arco (Italian), the Bow (see Bow).
Arghool (Egyptian), wind inst. of cane, with mouth-pieces and reeds.
Armonica (Italian), the earliest form of the Accordion. The Musical Glasses.
Arpa (Italian), Harp (see Harp).
Arpa, doppia (Italian), double Harp.
Arpanetta or Arpanella (Italian), small harp.
Arpicordo (Italian), Harpsichord, with strings running lengthways.
Ascarus nyagale (Greek), percussion inst.
Ascaulos (Greek), Bagpipe.
Asmari (Abyssinian), wandering minstrels.
Asosera (Hebrew), see Chatzozerah.
Assor (Hebrew), oblong Psaltery.
Atabal (Moorish) Tambour.
Auletes (Greek), Flute player.
Auletrides (Greek), female players on the Aulos.
Aulos (Greek) Flute, Matt. ix. 23; 1 Cor. xiv. 7; Rev. xviii. 22.
Avena (Latin), Pipes of oaten reeds.
Azor (Hebrew), term generally associated with Nebel; it might have been a se
inst., Ps. xxxiii. 2 (see Nebel).

B.

Bagpipe (all nations), wind inst. (see Ascanlos, Tibiæ utricularіæ, Zamp
Chifonie, Zougarrah), 75, 713, 1893.
Bagpipe, Large, the German Grosser Boch.
Bajana (Abyssinian), Lyre with 10 strings, 5 notes only.
Balalaika (Russian), stringed inst. resembling a Lute.
Ballad Horn in C.
Balafo (African), percussion inst., pieces of wood placed on gourds and struck
hammers, compass about 2 octaves.
Banda (Italian), a Band.
Bandoer (German), old stringed inst.
Bandore (English), form of Grecian Pandoura, 12 strings of steel wire, 443.
Bandora (French), Guitar strung with wire.
Bandurria (Spanish), Guitar strung with wire.
Banja (African), stringed inst.
Banjo (English), form of Banja. It has five strings.
Banjore (African), stringed inst. like Guitar.
Barbiton (Greek), stringed inst., Lyre with 7 strings.
Baritono (Italian), the Baritone voice.
Bariton (French), Viola di Bardone, 6 or 7 catgut strings, and a lower series of
44 metal strings, now an obsolete inst., 1088, 1114, 1780.
Baryton, another name for Bariton.
Baritone, a metal wind inst. in B flat; another name for Viola di Bardone.
Bariton Clarinet, a military band inst., tone between the Bassoon and Clarinet.
Bardone, or Viola di Bardone (see Bariton).
Baro-tambuk, gipsy name for large drum.
Barrel Organ, inst. with wooden cylinder with pegs.
Basaree (Indian), Nose Flute.
Bass, term meaning low, as Bass Viol, &c.

ss, Double, the lowest stringed inst., 2 kinds with 3 or 4 strings, 676-82, 1794-6.
ss, Circular, in E flat, brass inst.
sse, Contra (French), Double Bass, 1795, a deep Bass voice.
,, ,, brass inst., B flat.
is Flute, obsolete Flute, being the lowest of the kind, blown at the end, Flute à bec.
is Tuba, brass inst., kind of Bombardon, fine deep tone, 1853.
is Bombazet (German), wind inst.
s Pommer (German), deep toned wind inst., precursor of Bassoon.
se de Cremona (French), term for the Bassoon.
se de Hautbois (French), term for Corno Inglese.
se d'Harmonie (French), term for the Ophicleide.
s de Viole (French), term for the Violoncello.
se de Violon (French), Double Bass.
set Horn (English), like a long Clarinet, curved and bell-shaped metal end, invented about 1770, same as (Italian) Corno di Bassetto.
s-geige (German), term for Bass Fiddle or Violoncello.
s Clarinet, an octave lower in pitch than the B flat Clarinet, 1815.
s Horn (English), similar to the Serpent (see Serpent), precursor of the Ophicleide.
s Lute (English), or Theorbo (see Theorbo).
s Laute (German), for Bass Lute.
s Posaime (German), Bass Trombone (see Trombone).
s Trumpet, obsolete old inst.; the Trombone has superseded it.
s Viol, another name for the Violoncello, the largest Viol in the chest of Viols.
anelli (Italian), curved bombards made in 4 sizes.
etto (Italian), the diminutive of Basso—the Tenor Violin takes this name sometimes; reed organ stop, 8 or 16 ft.
et or Tenor Bombazet, the higher compass Bombazet.
et Horn, reed inst., similar to Clarinet, invented by Lotz in 1782, 709, 1846, 1166.
et Nicolo, or German Bassoon.
oon, organ reed stop, 8 ft. manual, 16 ft. pedal.
oon (Eastern), reed wind inst. of deep pitch, 690, 710-18, 1010, 1015, 1813-14.
on quinte (French), 5 notes higher in pitch than the ordinary Bassoon.
oon, Double, an octave lower than the Bassoon, 1814.
lus, an Armenian Bell inst.; board struck with hammer.
rnleyer (German), term for Hurdy Gurdy.
ng (German), the Vibrato possible with a Clavichord; tremolo organ stop.
o (Italian), Flute à bec.
o polacco (Italian), large Bagpipe.
en (German), name for a Cymbal.
n (French), name for a Tambour or Drum, now obsolete.
{Hindoo}, another name for the Vina.
neh (Abyssinian), stringed inst., 11 strings, played with plectrum.
percussion inst.
Diapason, organ stop; pipes have bell mouths.
Gamba, organ stop, conical pipes.
Harp, a box with 8 or more strings of steel wire. It is swung whilst playing.
Piano, another term for the Glockenspiel.
s, Bugles or Trumpets, used by the Saxons.
r (Arabian), Tambour, 5 strings stretched across the head.
ra (African), a bent stick like a bow, split cane attached vibrates.
d, inst. with two strings to each note.

Bilancojel (Indian), Flute having 7 holes and mouth-piece.
Bina (Hindoo), National inst. (see Vina).
Bisen (Chinese), most ancient wind inst.
Bissex, stringed inst. or Guitar, with 12 strings in two layers over and under the finger b
Blackalg (German), Bellows.
Blase (German), name for a wind instrument.
Blase instrument, (German), wind inst.
Boandah (Burmese), a number of Drums.
Bock (German), the largest Bagpipe, with one deep drone.
Bockpfeife (German), name for Bagpipe.
Bogen (German), Bow.
Bogen Clavier (German), (see Tetrachordon).
Bombard (French), Organ-reed pedal stop (also see Bombart).
Bombarde (French), the larger kind of Schalmeien.
Bombardo (Italian), wind inst., precursor of the Hautboy.
Bombardon (French and German), Bass Brass inst. like an Ophicleide, in E
with 3 or 4 valves.
Bombardino (Italian), smallest Bombard.
Bombart (German), a kind of Schalmeien.
Bombard Alto, one of the smallest kind of Bombard.
Bombard Tenor, medium sized Bombard.
Bombard Nicolo (Italian), name for Tenor Bombard.
Bombardone (Italian), Bass Bombard or the largest size (see Bombardon).
Bombazet (German), wind inst.
Bombyx (Greek), Flute.
Bones, percussion inst. consisting of pieces of bone, played like the Castanets.
Bordone (Italian), name for Bourdon or Viola di Bordone.
Born (Turkish), Tin Trumpet.
Boulou (African), Harp with fibre strings, used by Negroes.
Bouk (Arabian), metal tube about 44 inches long, with reed mouth-piece.
Bourdon, Organ stopped pipe 16 ft. tone, also means a drone bass.
Bosh, Gipsies' name for the Violin in England, called also Boshomengri.
Bow, 81-2, 613-14, 628-32, 672, 677, 718.
Bowed Instruments, 613 to 682.
Botuto (Indian), wind inst. of baked clay, 3 to 4 ft. long.
Bratsche (German), name for Tenor Violin, Alto, Viola (see Viol di Braccia).
Brett-geige (German), Pocket Fiddle.
Brummeisen (German), Jew's Harp.
Buccina (Roman), curved Trumpet encircling the performer.
Buff stop, a muting arrangement in a Harpsichord.
Bugle, Hunting Horn of straight shape, a copper instrument with keys.
Bugle, Keyed, a Bugle with 7 keys, and capable of playing 2 octaves of chromatic n
Bundfrei (German), Fretfree, Clavichord, whose keys have each a string.
Bugle with pistons, of lower pitch than the Keyed Bugle.
Bunibulum (Mediæval), a frame with plates, something like the Sistrum.
Buonaccordo (Italian), a small triangular Spinet, used by children.
Busain (German 16th Cent.), name for Posaune.
Busani, a reed pedal organ stop, 16 ft. length on the pedal.
Bussone (Italian), an old wind inst., now obsolete.
Buxus (Latin), a boxwood Flute.

C.

binet Piano, upright Piano, about 6 ft. high, now obsolete.
ch Hapi (Indian), another term for the Vina (see Vina).
isse (French), term for a Drum.
isse claires (French), Kettle Drums, Snare Drums.
sse roulante (French), Tenor Side Drum, larger than a Snare Drum.
amus (Greek), reed Pipe, 686.
amaulos (Greek), a reed Flute.
androne (Italian), small reed instrument, like a Clarinet, with two holes.
ascione (Italian), see Colascione.
ıun (Turkish), Psaltery played with tritone shell plectrum.
npana (Italian), name for Bells, also the monastery belfry Bell.
npane (French), name for Bell.
npanella (Italian), a small Bell.
npanellino (Italian), a very small Bell.
npanetta (Italian), a set of Bells struck with hammers, and tuned to a scale.
istrum (Roman), bandage used by Flute and Trumpet players to protect the cheeks whilst blowing.
llon (French), a set of Bells played by hammers.
mx (Greek), Trumpet, very shrill sound.
a grande (Italian), the large Drum.
agnetta (Italian), percussion instruments of hard wood, 1876, 1922.
agnettes (French). Castagnets used to accompany dancing.
(Burmese), stringed instrument shaped like a cat, with 12 or 13 strings.
ings, Lute strings of very small size.
ste Pedal, a strip of cloth causing the strings of the Piano to sound softly.
stina, organ stop, 4 ft., delicate tone.
, abbreviation of Violoncello.
bal d'Amour, a double-scaled Clavichord with two sound-boards.
banella (Italian), a Pipe or Flute.
balo (Italian), Harpsichord, 776.
balista (Italian), a Harpsichord or Piano player.
amella (Italian), similar to Cembanella.
alas (French), wind instrument, curved bombard.
alet, an ancient wind instrument, reed, similar in tone to a Bassoon.
ra (Italian), a Guitar or Cithera.
ameau (French), a straw or stem Pipe, 686, 719, 1893.
emie, Chalemiax. Chalamelle. other names for Chalameau.
l (Hebrew), small Flute. 1 Kings i. 40; Is. v. 12; xxx. 29.
g (Indian), Harp of Persia.
rares (Mexican), Bells.
terelle (French), the highest string of a bowed instrument.
na (Mexican), double Flute, sometimes with a reed like a Hautboy.
zeroth (Hebrew), Trumpet, straight, with Bell.
zozerah (Hebrew), straight Trumpet, Num. x. 2; 2 Kings xi. 14; 1 Chr. 15, 28; Chron. v. 12; Ps. xcviii. 6; Hos. v. 8. (see also Khatzotzrah).
Chinese), Table Psaltery or Dulcimer with 24 strings.
s (Greek), stringed instrument with five strings, the Lyre of Mercury.
(Chinese), wind instrument with 13, 19 or 24 tubes in a calabash.
of Viols, six stringed instruments, two trebles, two tenors, two basses.

Chhilchiles (Peruvian), percussion instrument similar to a Tambourine.
Chiarina (Italian), a Trumpet or Clarion.
Chiffonie (French), name for Organistrum (see Organistrum).
Chikarah (Indian), Fiddle used by Hindoos.
Chirimia (Spanish), Oboe.
Chitarra (Italian), Guitar.
Chitarra col arco (Italian), Violin with curved sides.
Chittarina (Italian), a small Neapolitan Guitar.
Chittarone (Italian), a tall Lute with two necks.
Choralion, a reed instrument of the American Organ kind, but with two sets of bell
one influencing solo stops.
Choraules (Greek), a Flute player in the Grecian theatre.
Chordaulodion, a self-acting musical inst.
Choutarrah (Indian), Guitar, body of a gourd, four or five strings.
Chorus or Choron, supposed to be the name of the bagpipe in the 10th Cent.
Chrotta (Keltic), name for Crowd, or Lyra (see Crowd).
Cicogna (Italian), the mouth-piece of a wind inst.
Cicuta (Latin), a flute or Pan-pipes, made from the hemlock tree.
Cimbali (Italian), Cymbals; Cymbalon, Gipsy dulcimer in Hungarian band (see Cymb
Cimballo (Italian), Harpsichord.
Cimbel (German), mixture stop in German organs.
Cimira (Italian), Harp.
Cionar-cruit (Irish), Harp.
Cistre (French), for Cistrum or Cittern.
Cistella (Latin), Dulcimer.
Citara (Italian), Guitar, cittern or cither.
Cithara (Greek), Ancient Lute (see also "Kithara").
Cithara Anglica, a name for the Harp.
Cithara bijuga (Greek), a Guitar or lute with double neck.
Cithara Teutonica, a name for the Rotta (see Rotta).
Citole, a similar instrument to the Dulcimer (see Dulcimer), 356-8, 734-5, 1884.
Citharista, a cittern player.
Cittern (English), name for Guitar, eight wire strings, 75, 324-8, 443, 1893, (see Gui
Cistella (Latin), name for dulcimer or little box.
Cistre (French), name for the Cittern.
Cistrum, another name for Sistrum.
Claque bois (French), name for Gigelira, or straw fiddle.
Clarion, a Trumpet, reed stop on the organ.
Clarin (German), a species of trumpet; also Organ reed stop, 4 ft. pitch.
Clairon (French), for Clarion.
Clarabella, organ stop of 8 ft. pitch. Claribel flute, organ stop 4 ft. pitch.
Clarino (Italian), Trumpet; also Reed Organ stop of 4 ft. pitch.
Clarin bläzer, trumpeters who played on the upper registers of the trumpet.
Clarin principal, ,, ,, ,, lower ,, ,, ,,
Clarin (German), a Trumpet, a clarion; organ reed stop, 4 ft. pitch.
Clarichord (Mediæval), supposed to be the Clavichord, which was the precursor of
spinet, the harpsichord, and piano, 756-8, 760-1, 767.
Clarina (French), small bell.
Clarinet, wind inst. invented by Denner in 1654, in A, B flat, C, and E flat k
698-709, 1815-18, 1843, 1846.
Clarionet, another name for Clarinet; organ stop, 8 ft.

arinette (French), name for Clarinet.
arinettista (Italian), a clarinet player.
arinetto (Italian), name for Clarinet.
ar-scat (Irish), see Clar-seth.
ar-seth (Irish), name of Harp strung with gut and hair.
ar-seach (Irish), see Clar-seth
avier (French), the keyboard of an organ or piano.
avier (German), Pianoforte, abbreviation of clavichord.
avecin (French), Harpsichord, 393, 794-5, 1157 (see Harpsichord).
avicordo (Italian), Clavicordio (Spanish), Clavicorde (French), a Spinet.
avichord, another name for Clarichord, 756-9, 761, 768-72, 1065.
avicymbal (Italian), a Harpsichord or Spinet.
avicembalum (Latin), Pianoforte. Clavisinbanos (Spanish). Clavisingel (Flemish).
avicembalo (Italian), Harpsichord.
avicytherium, an upright Spinet or Harpsichord, another name for Clarichord, 756-8, 760-1, 767.
aviorganum, a Spinet or Harpsichord with organ registers attached.
avis (Latin), a Key.
arseach (Welsh), Harp (see Harp).
cca (Latin), a Bell.
che (French), Bell.
chettes (French), Hand-bells.
g (Irish), small Bell.
lon (Greek), a small Bell, bell of a trumpet, trumpet with bell mouth.
linet (French), name for Flageolet.
achon (French), a kind of Guitar.
ascione (Italian), a kind of Guitar.
acertina (English), a metal reed inst. invented by Prof. Wheatstone.
acha (Latin), a Trumpet, shell shaped.
a sordini (Italian), with mutes. The soft pedal of piano.
atra-fagotto (Italian), Double Bassoon, an octave lower in pitch.
atra-posaune (Italian), Organ stop of 16 ft. and 32 ft. pitch.
atra-violone (Italian), Double Bass.
atra-Basse (French), Double Bass.
atra-Bassist, a double bass player.
(French), Horn.
Anglais (French), see English horn, 1821.
de Chasse (French), Hunting horn, 724-7.
Omnitonique (French), Horn with chromatic scale, 1821.
de Vaches (French), Shepherd's horn. Used to call the cattle together.
le-Signal (French), Bugle.
la (Italian), a String.
le (French), a String.
amusa (Italian), Bagpipe.
emuse (French), name for Bagpipe.
et (English), Echo, Organ stop on the swell, reed stop on pedals.
et (English), Mounted, solo stop on old organs.
etto (Italian), Reed inst. like the hautboy, now obsolete.
et a Pistons (English), Modern brass instrument with complete chromatic scale in B flat and E flat, 1797.
etto diritto (Italian), small straight Trumpet.

Cornetto muto (Italian), similar instrument to Cornetto diritto.
Cornetto curvo (Italian), large size curved Trumpet.
Cornetto storto (Italian), similar inst. to Cornetto curvo.
Corni (Italian), Horns.
Corno di Bazetto (Italian), see Basset Horn, 709, 1846; organ stop (see Krummh
Corno Inglese (Italian), English Horn, 697.
Corno (Italian), Horn.
Corno Alto (Italian), High Horn.
Corno di Caccia (Italian), Hunting horn.
Corno Basso (Italian), a kind of serpent or low horn (see Serpent).
Cornopean, another name for Cornet a Pistons; organ stop, manual, 8 ft.
Cornu (Roman), a Lyre with frame terminating in horns, a horn.
Couched Harp, another name for Spinet (see Spinet).
Cornu (Roman), a large bronze horn curved.
Cottage Piano, an upright Piano from 4 to 5 ft. high.
Courtant (French), ancient inst. similar to Bassoon.
Courtal and Courtaud (French), see Courtant.
Cow Horn (English), see Cor des Vaches.
Cysppacamayo (Peruvian), Trumpeters.
Cream-tine cruit (Irish), Harp with ten strings.
Crembalum (Latin), name for the Jew's Harp.
Cremona (Italian), Violin made at Cremona; an organ reed stop, 8 ft. pipes.
Cremorne (Mediæval), wind insts. with double reeds; organ stop (see Krummhorn
Crepitaculum (Roman), Metal Bells in a frame with handle.
Crom Horn, another name for Krummhorn, a crooked horn.
Crooks, short tubes, both straight and curved, used to alter pitch of wind insts.
Crotalum (Latin), Rattle used in dancing to mark the rhythm.
Crotta, another name for the Crowd (see Crowd).
Crout (Welsh), another name for Crowd or Crwth.
Crowle (see Crowd).
Crowd (Welsh), ancient inst. with six strings, four played with bow, two with fing
72-8, 82-3, 620, 1766, 1893.
Crudh (Anglo-Saxon), name for Crwth or Crowd.
Crusmata (Roman), Castanets.
Crwth (Welsh), another name for Crowd (see Crowd).
Crwth Trithant (Welsh), three stringed Crwth.
Cuyvi (Mexican), Pipe giving five tones.
Cylindrical Maces, early percussion insts., 1876.
Cymbales (French), Cymbals.
Cymbals, percussion instruments, 2 metallic discs struck together, 1876.
Cymbalista, a cymbal player.
Cymbal stop, one of the foundation registers of the Harpsichord.
Cymbalum (Latin), name for cymbals, also a loud monastery bell.
Cythorn (Old English), see Cittern.
Czakan (Indian), Flute of Bamboo.

D

Daire (Turkish), Tambourine.
Daff (Hebrew), Drum.
Dalzimir (Egyptian), inst. like an oboe.
Daul (Turkish), large military Drum.

arabooka (Arabian), Drum, wooden body, handle attached.
aoul (Siamese), long and narrow Drum, beaten with a curved stick.
atka (Russian), two parallel pipes played together.
elyn (Welsh), the Harp (see Harp).
enis d'or, an inst. combining keyboard of Piano with pedals like an organ.
eutsche flôte (German), Flute German.
eutscher Bass (German), Inst. of viol kind with five or six gut strings.
extrae Tibræ (Latin), Right-handed pipes.
iapason, organ stop, manual and pedal, 8 ft., 16 ft., 32 ft.
ichord, Inst. having two strings, also one having two to each note.
aulos (Egyptian), Double-flute, a long and short tube together.
gitorium, dumb keyboard, invented by Marks, for practice.
ndin (Indian), percussion inst. like the Cymbal.
scant-geige (German), an old name for the Violin.
dechacordon (Greek), a 12-stringed inst.
lcan, large kind of beaked Flute or Oboe; organ stop, 8 ft., or Dulciana.
lz flöte (German), old German Flute with one key and seven ventages.
lzain, a soft toned Bassoon.
ppelgeige (German), name for Viole d'amour in Germany.
uzame, a large species of beaked Flute.
uble, term applied to instruments and organ stops, indicating an 8ve lower in pitch.
uble Bass (English), the largest of the stringed insts., 676-82, 1794-6.
uble Bassoon (English), a Bassoon, an octave lower in pitch, the deepest of the Bassoon family, 1814.
uble Drum, a Drum with two heads.
uble Harp, Harp with two sets of strings.
uble Reed, the reeds used in the Hautboy, Bassoon, and Cor Anglais.
uble Flageolet, a Flageolet with two tubes and one mouth-piece.
ublette (French), 15th organ stop.
ucemelle (French), ancient keyboard inst.
uff (Arabian), like our Tambourine.
ichorig (German), grand Piano with three strings, or a Trichord Piano.
m (Eastern origin), purcussion inst. of several kinds, 729, 732-3, 1011, 1843, 184-, 1876, 1893.
den (German), name for Dudey or Hornpipe.
delsack (German), Bagpipes.
dey (German), Bagpipe with three drones.
can, a kind of Oboe or Waits (see Dolcan).
caynas (Spanish), a small Bassoon or large Hautboy.
ciana, a soft Organ stop of very small scale flue pipes.
cimer, the most ancient stringed inst., 754-5 (see Citole), trapeze shaped, sounds produced by hammers held in the hand.
zain, another name for Dulcan.
zaginas (Spanish), Dulciana.

E.

eion (Greek), Resonance box of the Lyre, a Gong, the metallic vases used to reinforce the sound in the theatre.
n Violine (German), iron Fiddle, nail Violin or pieces of iron plucked with the fingers.
ıd (Arabian), Lute with frets, four to eleven strings, played with plectrum.
ouchure (French), mouthpiece of a wind inst.

Eolian Harp (English), strings stretched on a narrow box, current of air causes t to sound.
Epignonion (Greek), stringed inst., supposed to have 40 strings.
Erb'eb (African), stringed inst. with two strings.
Espinette (French), name for Spinet.
Euphonium, brass wind inst. in C or B flat, with three, four, and five valves.
Exchiquier (French), ancient musical inst., a stringed inst. acted upon by a keyboa

F.

Fagott (German), Bassoon, F.
Fagotto (Italian), Bassoon.
Fagottist (German), a Bassoon player.
Fagottista (Italian), a Bassoon player.
Fagottone (Italian), a large or double Bassoon.
Fang-hiang (Chinese), wood Harmonican, similar to the King (see King).
Feder-clavier (German), term for Spinet.
Feld flöte (German), rustic pipe.
Feld trummell (German), name for Trumpet, military inst.
Fiddle (English), Violin, 75, 79, 82, 621-3, 1767, 1893.
Fiedel (German), Violin.
Fidicen (Latin), a Lute player.
Fidicula, ancient stringed inst. like the Cither.
Fife (English), wind inst., in the orchestra called Flauto Piccolo, Organ stop two f
Fiffaro (Italian), term for Fife.
Fifteenth, organ stop, metal, 2 ft. manual, 4 ft. pedal.
Fifre (French), term for Fife.
Fistula (Latin), a pipe like the Hautboy with a reed.
Fithele (Old English), ancient term for the Fiddle, 1767, 1893 (see Fiddle).
Flageolet (English), small pipe with mouth-piece, softer tone than the Piccolo, 17 organ stop, manual, 2 ft.
Flaschinett (German), name for Flageolet.
Flautino (Italian), inst. similar to the Accordion, also it means a small Flute.
Flauto (Italian), Flute, 75, 443, 683-5, 1797-1808, 1819-20, 1838, 1843, 1893.
Flautone (Italian), Bass Flute.
Flauto amabile (Italian), Organ stop of 4 ft. pitch.
Flauto dolce (Italian), another name for Flute.
Flauto piccolo (Italian), name for the Piccolo.
Flauto traverso (Italian), the German Flute played at the side; Handel introduc this into the orchestra.
Flöte (German), Flute.
Flügel (German), a grand Piano or Harpsichord, winged shape.
Flügel horn (German), Bugle or valve Horn, in B flat and in tenor in E, with forward b
Flute, wind inst. of the greatest importance in the Orchestra; organ stop, 4 ft. a 4 ft. tone.
Flute allemande (French), name for Flute à bec.
Flute à bec (French), played with a mouth-piece, used in the orchestra up to the 1 Cent., 1797-1805.
Flute d'amour (French), a Flute in A or minor 3rd below the notes written, 1808.
Flute German, played at the side, 1805.
Flute d'Angleterre (French), name for the Flute à bec, 1802.
Flute Traversiere (French), name for the German Flute, 1797.

lute Piccolo, small flute octave higher than the ordinary one, 1806-7.
oretscka, Gipsy name for the Bassoon.
rench Horn, brass wind inst. of curved form. It can be used in many keys by the use of crooks—three valves, five crooks and half tone, military two valves, F and E flat crooks, hand has only 11 crooks, 720-30, 1821-2.
restel or frestion (French), a straight Flute, Flute à bec. Also some suppose it to be several tubes tied together.
rniture, compound organ stop.

G.

ambenwerk (German), a sostenute Harpsichord with gut strings, set in vibration by a wheel like a Hurdy Gurdy.
amba, or Viol di Gamba, organ stop, small scale, cylindrical pipes.
ampana, Gipsy name for a Bell.
aloubet (French), small flute like a Piccopipe with three holes.
aschteni, Gipsies' name for the Harp.
amba viol di (Italian), stringed inst. held between the knees, with six strings.
aschteni-portomaskri, Gipsy name for Flute.
ebunden, (German), Fretted, Clavichord with more than one string acted upon by one key.
eige (German), Violin, *geigen saite*, Fiddle string; *geigen sattel*, the bridge; *geigen bogen*, the bow; *geigen wirbel*, the peg; *geigen blatt*, finger board.
emshorn (German), Organ stop of 16, 8, or 4 ft. tone, also the name of an inst. made of the chamois goat's horn.
enouillere, a knee lever to the Harpsichord.
etern or Getron (old English), Guitar (see Guitar).
girif (Turkish), a kind of octave Flute.
giterra (Italian), (see Gittern).
guggab (Hebrew), (see Ugab).
gelira (Italian), another name for the straw Fiddle or Harmonican.
g (see Jig and Geige).
gue, stringed inst. similar to the Arabian Lute.
agrina or Gingras (Phenician), small Flute.
affe, an old form of the Spinet, or an upright grand Piano raised upon a stand.
ittern, old name for the Guitar (see Cittern), 1893.
itteron, old name for the Guitar (see Cittern), 1893.
ittron, old name for the Guitar (see Cittern), 1893.
ittith (Hebrew), a title to some Psalms, supposed to signify an instrument, Ps. viii., lxxxi., lxxxiv.
ocke, (German), Bell.
ockenspiel (German), Bells on a stand, struck with hammers.
ottis (Grecian), reed used in the ancient Flutes.
naccare (Italian), term for Castanets.
lden Horn (Chinese), wind inst.
ng (Eastern), percussion inst., sometimes used in modern music.
ng-gong (African), hollow pieces of iron struck with the same metal.
sba (Arabian), Flute with three or six holes.
rah (African), a slender stick with one string.
udok (Scandinavian), stringed inst., 70-4, 1766.
to, Japanese Dulcimer, a descendant of the Crwth.
n tamburo (Italian), big Drum.

Gran casa (Italian), big Drum.
Grand Piano, the winged or long shaped horizontal Piano.
Gravecembalo (Italian), term for Harpsichord, strings running lengthwise.
Gravicembalum (Latin), term for Harpsichord, strings running lengthwise.
Grosser zink (German), large curved Trumpet.
Grosser boch (German), largest Bagpipe.
Grosse trommel (German), big Drum.
Grosse Caisse (French), the big Drum.
Gros tambour (French), big Drum.
Gudak (Russian), name for Fiddle, with three strings.
Guet (French), a flourish of Trumpets.
Guimbarde (French), Jew's Harp.
Guitar (English), popular stringed inst. played by hand, 70, 734-40, 1585, 1988 (s
Cittern).
Guitarra (Spanish), name for Guitar (see Guitar).
Guitare (French), name for Guitar.
Guitarre (German), name for Guitar.
Guremi, Gipsy name for double Bass.
Gut-Kum (Chinese), Guitar of four silken strings.
Gy-thorn (old English), see Cittern.
Gytarrah (Spanish), name for Guitar.
Gytarrah Barbaryeh, the Berbers' Guitar.
Gussi (Russian), horizontal Harp played with the fingers.

H

Hackbrett (German), name for Dulcimer.
Hammelchen (German), small Shepherd's Pipe.
Hammer-clavier (German), Pianoforte.
Harfe (German), Harp (see Harp).
Harmonica, percussion inst. with rods or plates of glass struck with hammers; also a
Organ-stop.
Harmonium, keyed reed inst., sound produced by free reeds, 1835.
Harmonica (Burmese), shaped like a boat, with bars of metal tuned to our minc
scale.
Harmonicon, a toy inst., reeds enclosed in a box.
Harmonichord, a keyboard inst. producing Violin tone.
Harmoni-cor (French), reed inst. with mouth-piece in F and E flat.
Harp, the popular stringed inst., with from three to six and half octaves of string
70, 338, 741-2, 1820, 1876, 1893.
Harp Stop, a muting register in a Harpsichord.
Harp, Triple (Welsh), three rows of strings, two tuned in unison, the third supplie
the accidentals, 1820.
Harpe (French), Harp.
Harp, Æolian (see Eolian Harp).
Harp Pedals, 1820.
Harpsichord, keyed string inst., keyboard at one end, and with jacks, the precurso
of the Piano, 759-66, 779-83 (see Clavecin).
Harpu (Finnish), Harp, the frame without a front pillar.
Hauptwerk (German), the great Organ.
Haupt Manual (German), the great Organ.

utbois (French), term for Hautboy; organ stop, 8 ft.
utboy (see Oboe).
utboy d'amour (French), a small Hautboy or Oboe.
ute-contre (French), Alto Viola.
zur (Hebrew), stringed inst. with finger board, probably like the Cither.
erpauken (Mediæval), Kettle Drums.
licon (Greek), inst. used for acoustical purposes.
ifthorn (German), Hunting Horn.
eun (Chinese), wind inst. of baked clay.
eun-Kou (Chinese), giant Drum, said to have been invented 1122 B.C.
eun-Ker (Chinese).
eun-tching (Chinese), percussion inst., struck with a mallet.
boe (German), another name for Oboe.
hl Flöte (German), 8 ft. metal organ stop.
lmos (Greek), mouth-piece of a Flute.
rn (English), metal wind inst., curved form, with mouth-piece, 702, 720-7, 1011, 1822, 1838, 1843, 1849, 1893; 8 ft. reed organ stop.
rner (German), Horns.
rnpipe, an obsolete inst., probably like the Cor Anglais.
veneve (Siamese), Trumpet.
ayllaca (Mexican), a kind of Flageolet (see Flageolet).
anca (Peruvian), Drum of hard wood.
ancarcamayo (Peruvian), Drummers.
ayhra-puhura (Peruvian), wind inst. of cane, also of stone.
chet (French), Postman's Horn.
ehuetl (Mexican), wooden Drum 3 ft. long, carved and painted.
mmelchen (German), small Bagpipe with two drones.
nting Horn (English), name for the Cor de Chasse, 720-1.
rdy Gurdy, ancient inst. with strings, popular with all nations in Europe; it had a harp-shaped body, and a wheel caused the strings to sound, 1893.
draulos (Greek), the hydraulic Organ.

I

iltà (Abyssinian), Flute, has only one note.
rument à larchet (French), a bowed inst., 70-1, 95, 524, 613-14, 682, 933, 1359-60, 1606.
rument à cordes (French), a stringed inst.
rument à vent (French), a wind inst.
rumento da fiato (Italian), a wind inst.
a Bagpipe, is of softer tone than the Scottish (see Bagpipe).
a Harps. They were of four kinds: (1) Clar-seth, (2) Keir-nine, (3) Cionar-cruit, (4) Cream-tine-cruit.

J

, the hopper of the Harpsichord or Spinet.
(French), an organ stop.
's Harp, an ancient inst. held between the lips, called also Crembalum.
or Jegg, a Fiddle used in the 12th and 13th Cents. (see Geige).
les, the discs of tin attached to the Tambourine.
l (Hebrew), Trumpet, used often for the Jubilee.

Junk (Arabian), Harp, probably adopted from Persia.
Jura paris (Indian), a venerable wind inst. of wood, about 7 ft. long.

K

Kabaro (Egyptian), Small Drum.
Kandale (Finnish), Ancient Harp, also a Dulcimer of five strings.
Kandele (Finnish), Inst. made of fish bones.
Kanoon (Arabian), name for Dulcimer.
Keir-nine (Irish), Harp.
Keras (Greek), Curved Trumpet, made from horn.
Kerana (Persian), Horn, sounded at sunset or midnight.
Keraulophon, organ stop, metal, 8 ft.
Keren (Hebrew), Trumpet (Lev. xxiii. 24; Josh. vi. 4, 5, 6, 8, 9, 13; 1 Chron. 1, 3, 5, 6).
Kerrena (Indian), Trumpet.
Kernan (Turkish), Stringed inst. like the violin.
Kemkem (Egyptian), a kind of Sistrum (see Sistrum).
Kermangeh (Arabian), stringed instrument with long neck, two or three strings, 1
Kettle-drum, percussion inst. of copper or brass with parchment head.
Keyboard (English), the range of keys on a Piano or Organ, 773-4.
Keyboard Instruments, 1607.
Key Bugle, Bugle with seven keys, and capable of playing two octaves of chrom scale.
Key Trumpet, still used in some Italian orchestras.
Khalil (Hebrew), Pipe (1 Sam. x. 5; 1 Kings i. 40; Isaiah. v. 12; Isaiah xxx. Jer. xlviii. 36).
Khatsotsrah (Hebrew), Trumpet (Numb. x. 2, 8, 9, 10; 2 Kings xi. 14; xii. 1 Chron. xv. 21, 24, 28; xvi. 6, 42; 2 Chron. v. 12, 15; xiii. 12, 14; xv. xx. 28; xxiii. 13; xxix. 25-28; Ezra iii. 10; Neh. xii. 35, 41; Ps. xcviii. 5 Hosea v. 8).
Khay-noug (Siamese), small Cymbals on bamboo frame.
King (Chinese), Harmonica of stone.
Kiel-flügel (German), the wing-shaped Harpsichord.
Kin (Chinese), Dulcimer or primitive Guitar, four strings, metallic bells within.
Kinyra (Greek), Harp, see Kinnor.
Kinnor (Hebrew), Harp, 738 (Gen. iv. 21; xxxi. 27; 1 Sam. x. 5; xvi. 16, 1 Chr. xv. 16, 20, 21, 24, 28; xvi. 5; xxv. 1, 3, 5, 6; 2 Chr. v. 12, 13; ix. xx. 28; xxix. 25, 28; Neh. xii. 27; Job xxi. 12; xxx. 31; Ps. xxx. 11, xlix. 4; Ps. lvii. 8; lxviii. 25; lxx. 22; lxxxi. 2; xcii. 3; xcviii. 5, 6; cviii. cxxxvii. 2; cxlix. 13; cl. 3; Isa. v. 12; xvi. 11; xxiii. 16; xxiv. 8; xxx. Ezek. xxvi. 13).
Kinkou (Chinese), Drum on a pedestal.
Kintal (Indian), small Cymbals.
Kissar (Nubian), Guitar, generally with four strings.
Kit, small Violin played with bow, and used by dancing masters.
Kitar (Persian), Guitar.
Kitra or Kintra (Morocco), Guitar, body sometimes of tortoise shell.
Kitharah or Kithros (Hebrew), Stringed Inst. (Dan. iii. 5, 7, 10, 15; 1 Cor. xiv. Rev. v. 8; xiv. 2; xviii. 22).
Kios (Turkish), large copper military Drum.
Klam (Siamese), similar to a Flageolet.

lavicymbal (German), name for Harpsichord.
lappen fugel horn (German), Keyed Bugle.
lappen trompete (German), Keyed Trumpet.
lein schalmen (German), small pipe.
leine Bass geiga (German), Violoncello.
leine flöte (German), Piccolo flute.
lingel (German), a small bell.
nicky-knackers, another name for the Bones.
ine geige (German), the Viol di Gamba.
oan (Chinese), Wind inst. with reed like a hautboy.
oan tsze (Chinese), Pandean pipe with twelve tubes.
oboz (Indian), Lute.
oenig Horn, in F, with E flat crook.
obza, Gipsy name for the Lute.
ombone (Siamese), Horn.
osa (Polish), Bagpipe, made of skin of goat.
ou (Chinese), Drum.
oto (Japanese), Dulcimer (see Goto).
rambrookos, Gipsy name for Drum.
rousma (Greek), Sistrum.
rotalon (Greek), Castanets of wood or metal.
rummhorn (German), Curved horn; organ stop, 8 ft., reed pipes.
rummer (German), another name for Krummhorn or Cromorne.
uhhorn (German), Alpine horn.
uitra (Arabian), Guitar.
umbalon (Grecian), Cymbal.

L

. Rote (French), name for Rotta.
ntum, modern inst. like the Hurdy-Gurdy, with metallic tongues.
rigot, organ stop, mutation metal; also old name for Flageolet.
ud (Spanish), name for Lute.
ute (German), name for Lute.
utenist (German), player on the Lute.
utenwerk (German), a gut-stringed Harpsichord.
Eud (Arabian), name for Lute.
i-kou (Chinese), Drum, painted with natural phenomena.
ebes-flöte (German), Flute d'amour.
eblich gedact, organ stop, soft tone.
ng-kou (Chinese), similar to Lei-kou.
onedda or Launedda (Phœnician), Double pipe.
ra (Italian), Lyre (see Lyra).
ra-da-braccio (Italian), Large Tenor Violin, also Lyre with seven strings and two drones.
ra da Gamba (Italian), kind of Violoncello, lyre with twelve strings and two drones.
ra Rustica (Italian), Hurdy-Gurdy.
ra Tedesca (Italian), same as Lira Rustica.
ra Mendicorum (Italian), same as Lira Rustica.
ra Barberina (Italian), Bowed inst. invented by Doni.
ra di Grande (Italian), a large Lyre.
re (French), Lyre or Harp.
ressa (Italian), Lyre or Harp of inferior kind.

Lituus (Roman), Horn bent at the broad end, used for military signals.
Liuto (Italian), Lute.
Liticen (Latin), Wooden Trumpet with mouthpiece and five holes.
Lou-kou (Chinese), similar to Lei-kou.
Lyra (Grecian), with from four to eighteen strings, played with plectrum.
Lyra Viol, inst. with six strings and seven frets, now obsolete.
Lyra (Grecian), one of the most ancient stringed insts., 1876.
Lyra Hexachordis, Lyre with six strings.
Lures (Scandinavian), Trumpets, some of six feet long, ornamented.
Lute (English), Stringed inst. of Guitar kind, with five to six pairs of strings, 75, 3
329-35, 443, 453, 735, 1585, 1893-9.
Lutenist, a player upon the lute.
Lute stop, Register of a Harpsichord to pluck the strings nearest the wrest plank.
Luth (French), Lute.
Lyrichord, a wheel and gut-string Harpsichord, a cabinet or high upright Piano.

M

Machalath (Hebrew), title to some Psalms, supposed to imply accompaniment by flut
Machol (Hebrew), Small Flute (Ex. xv. 20; Ps. cl. 4; xxx. 12; Jer. xxxi. 4, 13).
Magadis (Greek), Stringed inst., seven and eight strings, some say twenty.
Majoudie (Indian), similar inst. to Poongi (see Poongi).
Magrepha (Jewish), Organ of primitive kind, with ten pipes, in existence in t
2nd Cent.
Mam (Egyptian), Double pipe.
Malakat (Ashantee), Trumpet, used in sacred processions.
Manche (French), Neck of a Violin or Guitar.
Mandola (Italian), Guitar with frets, played with plectrum.
Mandoline (English), term for Mandola or Mandolina, 735, 1185.
Mandolina (Italian), Guitar; Neapolitan had four strings, the Milanese had five doub
strings.
Mandora (Italian), stringed inst. like a Guitar.
Manico (Italian), Neck of a Violin or Guitar.
Manichord, see Clarichord.
Manicordo (Italian), Manicordo (Spanish), Manicorde (French).
Manual, keyboard of the organ.
Maultrommel (German), Jew's Harp.
Marimba, see Balafo.
Marraba (Arabian), Stringed inst., one string, body covered with animal's skin.
Mascal (Turkish), like the Syrinx, twenty-three cane pipes, each giving three differe
sounds.
Mazhar (Arabian), Tambour, with metal rings.
Maskrokitha (Hebrew), Double pipe (Dan. iii. 5, 7, 10, 15).
Melodicon, Percussion instrument with steel rods, tuned to the diatonic scale an
struck with hammers.
Melo-piano, Caldara's invention to sustain the sounds of the Piano.
Melodium, term for Harmonium (see Harmonium).
Mem (Egyptian), flute, beak-shaped, with mouth-piece.
Menanaeim (Hebrew), Cymbals (2 Sam. vi. 5), some say Sistrum.
Mese (Greek), the middle string of the Lyre.
Metzilloth (Hebrew), Cymbals, or "bells" in Zech. xiv. 20.
Metronome, an inst. for measuring the relative notes in music, invented by Maelzel.

nim (Hebrew), stringed instruments (Ps. xlv. 8; cl. 4).
ikin, a small gut string used for the viol, lute, etc.
:ziltaim or Metzilloth (Hebrew), Cymbals (1 Chron. xv. 16, 19, 28; xvi. 5, 42; xxv. 6; 2 Chron. v. 13; xxix. 25; Ezra iii. 10; Neh. xii. 27).
(Swedish), Long Trumpet of birch bark.
hrokitha (Chaldaic), supposed to be the Syrinx (see Maskrokith).
rab (Indian), name of plectrum used for the Guitar.
ture, organ stop with several ranks of pipes to each note.
iaulos (Greek), single reed Pipe.
iocorde à (French), one string.
iachord, inst. with one string, and moveable bridges for the study of intervals, at one time a popular name for the Clavichord.
iocordo (Italian), one string.
th Organ, another name for Pan-pipes.
:anka (Roumanian), name for Bagpipe.
a, a name for the Bagpipe.
d (German), mouth of a pipe or musical inst.
dstück, (German), Mouthpiece.
ette (Italian), a small Bagpipe, an Organ reed stop.
cal Box (Swiss), sounds produced by steel comb and clockwork action.
cal Glasses, glasses of graduated sizes giving notes of scale.
:, a piece of brass, wood, or ivory to damp the sounds of stringed insts., a pad to oe used for brass insts.
:alu, gipsy name for Bagpipe.
:al (Persian), Bagpipe.

N

a (Greek), see Nebel.
ium (Latin), see Nebel.
are (Italian), Castanets.
re (French), a big Drum.
erra (Italian), a Drum used for military purposes.
nerone (Italian), a big military Drum.
iloth (Phœnician), Harp, in shape of right-angled triangle.
(Indian), Trumpet.
rati (Arabian), Drum, or kettle-drum.
:et (Abyssinian), Drum.
ar (Indian), a one-headed Drum.
Arabian), reed Flute with horn mouth-piece.
Egyptian), a modern Flute, with six holes, and one behind.
Gipsy name for Flute.
or Nakeres (old English), Drum.
s (Cornish), Kettle Drums.
(African), Harp with fibre strings.
Nei (Persian), Flute.
l, Organ stop, pitch a 12th above the foundation stops.
, old organ stop, wood, 4 ft. pitch.
(Hebrew), oblong Psaltery.
(Hebrew), Psaltery, 738, (1 Sam. x. 5; 2 Sam. vi. 5; 1 Kings x. 12; Chr. xiii. 8; xv. 16, 20, 21, 24, 28; xvi. 5; xxv. 1, 3, 5, 6; 2 Chr. v 12, 13; 11; xx. 28; xxix. 25, 28; Neh. xii. 27; Ps. lvii. 8; lxxi. 22; lxxxi. 2; viii. 5, 6; cviii. 2; cl. 3; Isa. v. 12; xiv. 11; Amos v. 23; vi. 5).

Nebel Azor (Hebrew), smaller inst. than the Nebel, and supposed to have supplied treble part (Ps. xxxiii. 2; xcii. 3; cxliv. 9).
Nechiloth (Hebrew), wind instruments.
Nefer (Egyptian), Guitar, 739.
Nofre (Egyptian), another name for Nefer.
Neginoth (Hebrew), the grouping of stringed insts.
Nefyr (Arabian), Trumpet used by Janissaries.
Nei (Persian), Flute made of cane.
Nekeb (Hebrew), single pipe (Ezek. xxviii. 13).
Nekkabim (Hebrew), Flutes.
Nola, a Monastery choir Bell.
Nolae, Bells on a stand (see Glockenspiel).
Nolula, a Monastery belfry Bell.
Noursingh (Indian), Trumpet or Horn, held on a stick.
Nut, the fixed bridge at the upper end of the Violin and Guitar instruments.

O.

Oaten Pipe, straw Pipe of the simplest form.
Oblique Piano, an upright Piano with slanting strings.
Oboe, a very ancient inst., European, also the modern orchestral inst. with double r 686-97, 708, 1809-12, 1843, 1893; also Organ stop, manual, 8 ft.
Oboe d'amour (French), a small Oboe, minor 3rd lower, 696-7.
Oboe di caccia (Italian), a large Oboe or Hunting Oboe, a 5th lower, 696-7.
Ocarine (Italian), Terra-cotta wind inst. pierced with holes.
Octavino (Italian), small Spinet, higher in pitch than Harpsichord, also an oc Flute, also an Organ stop.
Octo bass, invented by Vuillaume, pitch an octave below the Cello.
Octave stop, a register in a Harpsichord, an octave higher in pitch than the found registers.
Octochord, an eight stringed inst.
Odĭkie (Siamese), the best of the Drums.
Oliphant (Anglo Saxon), Hunting Horn or Elephant Trumpet.
Ombi (African), Harp, with fibre strings.
Onâgon, Chippawa Indian Drum.
Oompoochwa (African), a kind of box with thin pieces of reed across.
Open Diapason, the chief foundation stop of an Organ, 8 or 16 ft., wood or me
Ophĭcleide, brass wind inst., sometimes styled the Keyed Serpent; it forms alto and bass of the Bugle; organ stop, most powerful reed.
Ophĭcleide bass, compass three octaves and a note, in two keys C and B flat.
Ophicleide alto, in two keys F and E flat, compass same as bass Ophicleide.
Ophĭcleide double bass, in F and E flat, compass a 5th below bass Ophicleide an octave below the alto.
Organ, the king of insts., 93-5, 164, 195-7, 433-4, 743-52, 773, 795, 1007, 151 1561, 1570, 1827-34, 1893.
Organised Spinet, a Spinet with registers of Organ pipes.
Organ swell, 1830.
Organ pedals, 745-6.
Organ keyboard, 773.
Organ horizontal bellows, 1830.
Organochordion, inst. with pipes and strings, invented by Vogler.
Organetto (Italian), a little Organ.

)rgano di legno (Italian), another name for the Claque bois.
)rgano Piano, a Piano with vibrating hammers producing a sostenute.
)rgano portabile (Italian), a partative Organ, easily moved.
)rganum hydraulicon (Latin), hydraulic Organ.
rganum pneumaticum (Latin), Organ blown by wind.
rganistrum, like an enormous Guitar but with keys, sound made by a resined wheel it had eight moveable bridges.
rgue (French), Organ.
rgue expressif (French), Harmonium.
rgue portatif (French), a small Organ which could be moved about.
rphoreon (German), old stringed inst. with wire strings.
ttavina (Italian), Spinet, an octave higher than usual.
ttavino Flauto (Italian), Piccolo Flute.
:on (Indian), wind inst. making one sound only.
ı (Chinese), percussion wood inst., in shape of a tiger, giving six tones.
ıd (Egyptian), Guitar, seven pairs of strings, no frets, played with plectrum.

P.

ir of Organs, meaning a set of Organs or having a complete set of pipes.
i-siao (Chinese), pandean pipes, in a case highly ornamented.
jandi (Spanish), Gipsy name for the Guitar.
mbe (Indian), small Drum.
ndora (English), (see Bandora), 443.
ndean pipes or Pan's pipes.
ndoretta, Gipsy name for Tambourine.
n's pipes, the earliest form of Mouth Organ used by the Greeks, Romans, and most likely the Hebrews.
ntaleone, like a Dulcimer, strung with catgut and metal strings.
ntalon, an old Piano without dampers.
torita (Latin), Shepherd's pipe, an Organ stop.
)inakri, Gipsy name for the Clarinet.
ola (Burmese), stringed inst. like a Guitar.
chemaskri, Gipsy name for Guitar.
ken (German), Kettle Drums.
illon (French), the bell of a Horn or other brass insts.
illon chinois, percussion inst. of small bells on a staff.
:is (Greek), stringed inst. of the Lute kind.
al claviatur (German), pedal keyboard of the Organ.
al flugel (German), a pedal Piano.
alion, pedals to a Piano.
ale (Italian), pedal key of an Organ, damper pedal of a Piano.
)rkon German), old stringed inst., obsolete Guitar.
ı (Chinese), Lute with four silken strings.
ussion insts., early struck with sticks or hammers, 1872.
e flûte (French), Piccolo.
e (German), Pipe or little Flute.
enwerk (German), Pipe work of an Organ.
mon (Hebrew), small Bells on the high priest's vestments.
amon (Hebrew), Bells on priests' garments, Ex. xxviii. 33; xxxix. 25.
beia (Greek), bandage for the cheeks used by Flute players, similar to Tibicen.

Phorminx (Greek), large Lyre with about seven strings, used for accompany recitations.
Piano droit (French), upright Piano.
Piano carré (French), square Piano.
Piano à queue (French), grand Piano.
Pianoforte, the most popular keyboard inst., 105-6, 753-64, 772-9, 784-813, 1 1362-4, 1370, 1628-30, 1654-8, 1663-5.
Pianette (French), small low upright Piano, known in France as Bébé.
Pianino (Italian), name for small Piano, or Pianette.
Piano Quatuor, a sostenute piano for producing the effect of the stringed quartett.
Piao (Chinese), (see Te-chung).
Piatti (Italian), name for Cymbals.
Pibau, Welsh name for Bagpipe.
Piccolo violino (Italian), small Violin.
Piccolo Flute, small Flute, pitch an octave higher than the ordinary Flute.
Piccolo, Organ stop 2 ft., wood pipes.
Picco pipe, small pipe with two holes, with mouth-piece.
Piccorn, another name for Hornpipe (see Hornpipe).
Pien-King (Chinese), a modern Harmonicon of stone (see King).
Pien-tchung (Chinese), Bells on a stand, 16 in number.
Piffaro (Italian), old form of Hautboy, still used in Italy and the Tyrol.
Pifferari (Italian), Piffaro players.
Pilgrim's Staff, a long Flute similar to a staff, carried in a procession, 1801.
Piob morh, Gaelic name for Bagpipe.
Pipe, most ancient inst. (1 Kings i. 40, Isa. v. 12, xxx. 29).
Pinculla (Mexican), Flute.
Pito (Aztec), Pipe, made of pottery, four finger-holes.
Piva (Italian), Bagpipe, or Schalmeien.
Plagiaulus (Greek), the Cross Flute, or flauto traverso (see Flauto Traverso).
Plectrum (Latin), a small staff of ivory, quill, or horn, for sounding the strings.
Porelta (Italian) (see Kit).
Poche (French), a small Fiddle (see Kit).
Pochette (French), another name for Poche.
Po-fou (Chinese), small Drum, about 16 in. long, with parchment end.
Polychord (German), an inst. with 10 strings, invented in 1779, like a Double Ba it had no neck.
Polyphon, Musical Box with interchangeable metal discs.
Polypthongum (Greek), Lyre.
Pommer (see Bombardo).
Poongi (Indian), a Gourd with two Pipes inserted, used by snake charmers.
Poogye (Hindoo), Nose Flute.
Portamaskri, gipsy name for Flute.
Portative Organ, Organ capable of being moved easily, the player using the bell and playing at the same time.
Portunal Flute, Organ stop, wooden pipes, larger at top than at the bottom.
Posaune (German), name for Trombone; Organ reed stop, on manual and pedal.
Positive Organ, or fixed Organ, also old name for choir Organ, the bellows moved a second person.
Positif (French), a chamber Organ, choir Organ.
Post Horn, wind inst. without pistons or valves, used by postmen.
Principal (German), an Organ stop on the manual, 4 ft., pedal 8 ft.

rincipal (French), an Organ stop.
rincipale (Italian), Principal.
saltery (Hebrew) (see Nebel), 1876, 1893.
saltery (Mediæval), like the Hebrew inst., those of 12th and 14th centuries differ.
salteriæ (Hebrew), female musicians who played at a banquet.
santerin (Hebrew), strings stretched over a rectangular sounding board, similar to a Dulcimer (Dan. iii. 5, 7, 10, 15).
yramid, German name for an upright Grand Piano on stand.
yramidon, Organ stop on pedal, 16 and 32 ft. tone, invented by Sir F. Ouseley.
yrophone, sounds produced by jets of gas burning in glass tubes.

Q

uart Fagott (German), Bassoon, 4th lower than ordinary inst.
uart Flute (German), Flute, 4th higher than the ordinary one.
uart-geige (German), small-sized Fiddle.
uart Nazard (French), Organ stop, 2 ft., 4th above the 12th.
uerflöte (German), the Flute with mouth-hole at the side.
uerpfeife (German), small Swiss Fife, six holes, no keys.
uinte, Organ stop a 5th above the foundation stops in pitch; Tenor Bassoon, now obsolete.
uinte (French), the Tenor or Viola.
uinte (German), the E string of Violin.
uint Fagot (German), for the Quint Bassoon, 5th higher than the ordinary one.
uint Flute, a 5th above the ordinary Flute.
uint-geige, Fiddle a 5th below the ordinary pitch.
uinterna, a small kind of Guitar or Lute with three, four, or five pairs of catgut strings.
uint-à-ton, Organ stop of small scale, sounding the 12th with the ground note.
uinton (French), a Viol with five strings.
uint Viola, Organ stop of the Gamba kind, same pitch as Quint or Twelfth.

R

bana (Indian), Drum of small size.
n-nan (Siamese), percussion inst., flat bars of wood placed on an arched frame.
ckett, a double reed inst. of the Bassoon kind, also an obsolete Organ stop, or curved Bombard.
goke (Russian), small Horn.
nk of Pipes, the Pipes belonging to one stop in an Organ.
nkett, another name for Rackett, or the French Cervelas.
ttles (African), hollow Gourds filled with pebbles.
vanostron (Indian), a stringed inst. played with bow, used by the Buddhists, 1764-6.
usch-pfeif (German), straight Flute; Organ stop, 2 ranks of pipes.
bab (Persian), Violin played with a bow, three strings.
bec (English), name for a similar inst. to the Rebab, 1766, 1893.
bel (French), name for the Organistrum (see Organistrum).
bibe, Rebebe, Reberbe, names for Rebab.
corder (Old English), Flute à Bec, 1798.
ed, the thin piece of metal or cane set in vibration by the current of air in Organ Pipes, and wind insts. of the reed kind, 718-19
ed Orchestra, the Oboes, Clarinets, Bassoons, &c.

Reed Stops, Organ Pipes with reeds.
Regals, or Rigals, portative Organs; Double Regals had generally two rows pipes, 1893.
Regales des bois (French), Cloyne bois, straw Fiddle or Gigelira.
Register, an Organ stop, or all the pipes on one slider.
Registers, the rows of jacks in a Harpsichord; the set of Pipes in an Organ.
Rehab (Arabian), stringed inst., one string, played with bow.
Rephaah (Syriac), Flute.
Rigabellum (Latin), name for Regals.
Rigabello (Italian), name for Regals.
Rikk (Egyptian), small modern Tambourine.
Rilch (Russian), Lute.
Rilka (Russian), Lyre.
Ripieno (Italian), an additional part, a mixture stop on Italian organs.
Ringel Pauke (German), Sistrum, with rings on bars.
Risserpaskri paschemaskri, gipsy name for the Hurdy Gurdy.
Rock Harmonicon, pieces of graduated rock crystal struck with hammers.
Rissermaskri, gipsy name for the Barrel Organ.
Rohr (German), name for a Reed.
Rohr-flöte (German), Organ stop of closed pipes.
Rohr-werk (German), reed work in an Organ.
Rote (Old English), name for Rotta, or Hurdy-gurdy, 1893.
Rotta (Latin), stringed inst. with 14 strings, played with plectrum and bow.
Rotte (German), name for Rotta.
Ruana (Indian), stringed inst. of Violin family.
Rubeba, bowed stringed inst.
Rubeck (see Rebec).
Rubelle (French), name for Organistrum (see Organistrum).
Russian Bassoon, wood wind inst., with brass bell; it has superseded the Serpent.
Russian Horn Band, a band of 20 to 37 performers, each inst. producing one note only
Russ-pfeife (German), straight Flute à bec.

S.

Sabeca (Hebrew), a large kind of Harp (Dan. iii. 5, 7, 10, 15).
Sackueboute (French), Sackbut.
Sackbut (Babylonish), stringed inst. (see Trombone).
Sagbut (Old English), Bass Trumpet with slide like Trombone.
Sackpfeife mit dem Blackhalg (German), Bagpipe with bellows.
Sackpfeife (German), Bagpipe.
Salamanie (Eastern), Flute.
Salcional, Organ stop of delicate tone, like the Dulciana, manual, 8 ft.
Salpinx (Grecian), Trumpet (Rev. i. 10; iv. 1; ix. 14).
Salterio (Spanish), a kind of Dulcimer, but played with fingers.
Sambuca (Babylonian), term meaning, no doubt, the Asiatic Harp.
Sambiut (German), horizontal Harp played with plectrum.
Sampogna (Italian), Bagpipe (see Zampogna).
Sampognatari (Italian), Bagpipe players.
Saquebute (French), Sackbut.
Sanko (African), a box covered with alligator's skin, eight stretched strings.
Santir (Persian), stringed inst., the prototype of the Dulcimer.

Sapjengeri, gipsy name for the Trumpet.
Sar-mudal (Hindoo), stringed inst.
Saroh (Indian), Bowed insts.
Sarungi (Indian), stringed inst. played with bow.
Sarrusophone, brass inst. for military use, made in six sizes, invented in 1863.
Saun (Burmese), Harp, with 13 silken strings.
Sauterie (Old English), Psaltery, Dulcimer.
Sautereau (French), old name for the Jack of a Spinet.
Sauringis (Indian), like an European Violin, with frets and gut strings.
Saxophone, brass wind inst., with single reed, and clarinet mouth-piece. In the orchestra there are six kinds: E flat and B flat soprano, E flat alto, B flat tenor, E flat baritone, B flat bass.
Saxhorns, Horns having three, four, or five cylinders, in E flat and F with E flat slide, invented by Antoine Sax.
Sax Tuba, brass bass inst., deep toned, similar to Sax Tromba.
Sax Tromba, brass inst. of shrill tone; there are six kinds as in the Saxophone family.
Schall-becken (German), sound cups or Cymbals.
Schall-horn (German), the bell of a Cornet or Horn.
Schall-stuck (German), another term for Schall-horn.
Schalmey (German), name for Chalameau or straw-pipe.
Schalmen (German), pipe.
Schalmei (German), large pipe.
Schalmei klein (German), small pipe.
Schapper-pfeife (German), Bagpipe with two drones.
Schlagfeder (German), Plectrum (see Plectrum).
Schopfar (Hebrew), Trumpet (Ex. xix. 16, 19; xx. 18; Lev. xxv. 9; Josh. vi. 4, 5, 6, 8, 9, 13; Judges iii. 27; vi. 34; vii. 8, 16, 18, 19, 20; 1 Sam. xiii. 3; 2 Sam. ii. 28; vi. 15; xv. 10; xviii. 16; xx. 1, 22; 1 Kings i. 34, 39, 41; 2 Kings ix. 13; 1 Chr. xiii. 8; xv. 21, 24, 28; 2 Chr. xv. 14; Neh. iv. 18, 20; Job xxxix. 24, 25; Ps. xlvii. 5; lxxi. 3; xcviii. 5, 6; cl. 3; Isa. xviii. 3; xxvii. 13; lviii. 1; Jer. iv. 5, 19, 21; vi. 27; xlii. 14; li. 27; Eze. xxiii. 3 to 6; Joel ii. 1, 15; Amos ii. 2; iii. 6; Zeph. i. 16; Zech. ix. 14).
Scheidthost (German), old stringed inst.
Schetra, gipsies' name for the Violin in Germany.
Schulter-geige (German), shoulder or ordinary Fiddle.
Schnabel (German), mouth-piece of Clarinet, Flûte à bec, etc.
Schwagel (see Schwegel).
Schwarzer-zink (German), larger kind of Trumpet or Zink.
Schwegel (German), a straight Flûte à bec.
Schweitzer-pfeife (German), name for the German Flute or Flauto Traverso.
Schweller (German), swell Organ.
Schwiegel (German), name for Schwegel.
Seca (Babylonian), horizontal Harp played with Plectrum.
Si (Egyptian), Flute played at the side.
Sing (Hindus), Horn used at funerals.
Sitenge (Arabian), stringed inst., body of cocoanut shells, three catgut strings.
Sophine, inst. with reeds, invented at beginning of this century, the Harmonium superseded it.
Sonda (Chinese), stringed instrument like the Violin, played with bow, strings of silk.
Sonnette (French), Bird Organ.
Soughi (Chinese), stringed inst. played with bow.

Serpent (English), wind inst. of wood, curved, mouth-piece of horn, very power
717, 1833.
Serpente (Italian), name for Serpent, invented about 1590 by a French priest
Auxerre.
Seshesh, Egyptian name for the Sistrum.
Sesquialtera, Organ stop, three or four ranks of pipes tuned in 3rds, 5ths,
octaves to the diapason.
Shalashim (Hebrew), Trumpets (1 Sam. xviii. 6).
Shalm or Shawm (see Chalameau), 686, 1811, 1893.
Shami (Arabian), Flute.
Shepherd's Pipe or German Shapper-pfeife; Hammelchen was a smaller one.
Shehna (Indian), wind inst. like the Hautboy.
Sheminith (Hebrew), various meanings in reference to stringed insts. (Chr. xv.
24, 28).
Shing, Gipsy name for Horn.
Shophar (see Schopfar).
Siao (Chinese), Pandean pipe with sixteen tubes.
Side Drum, small military Drum with snares.
Sieben-pfeife (German), Pan's pipes.
Signalist (German), military Trumpet player.
Signa, old term for large church-bells.
Signum, Monastery Bell; there were six kinds for different uses.
Sifflöte (German), Flute, Organ stop, 1 ft. pitch.
Simikon (Grecian), stringed inst., a kind of Dulcimer with 35 strings, invented
Simos, B.C. 600.
Sine-keman (Turkish), stringed inst. like a Viol d'Amour.
Sistrum (Egyptian, Greek, and Roman), a loop of metal with cross bars, on wh
rings rattled, 1876.
Sister (German), old Guitar with seven gut strings.
Sistro (Italian), Triangle.
Sitar (Indian), Guitar of four or five strings.
Sitole, another name for Citole (see Citole).
Slide, a means of lengthening the Trumpet or Trombone.
Snare Drum, or Side Drum.
Solomanie, Eastern Flute of reed.
Solo-spieler (German), a solo player.
Sommi (Burmese), Harp.
Sonorophone, a metal wind inst. of the Bombardon kind.
Sonatore (Italian), a performer on an inst.
Sordini (Italian), mutes, pieces of wood, metal or bone fixed on stringed insts.
deaden the tone; dampers of a Piano.
Sordino (Italian), small pocket Fiddle, a mute.
Sordun (Italian), an old wood wind inst. with double reed; an Organ reed stop
16 ft. pitch; mute for the Trumpet.
Sostenente (Italian), tone of Piano sustained like an Organ or Harmonium.
Soum (Burmese), Harp.
Sourdeline (French), small Bagpipe or Musette.
Soung-King (Chinese), percussion inst., four intervals lower in pitch than the Pi
King.
Sourdine (French), mute, a Harmonium stop.
Souffarah (Arabian), Flute; general name for wind insts. without reeds.

Spassa pensiere (Italian), Jew's Harp.
Spinæ (Latin), the quills of the Harpsichord.
Spinett (German), couched Harp, keyed inst., precursor of the Piano, 756, 763, 795.
Spinetta (Italian), name for Spinet; Spinet stop, octave stop of a Harpsichord.
Spitz Flute, Organ stop, 4 ft.: in German Organs of 8 ft., 4 ft. and 2 ft.
Square Piano, a Piano table-shaped.
Squilla, small monastery Bell to summon monks after Tierce.
Stamentien-pfeife (German), Flûte à bec.
Steg (German), bridge of a Violin.
Stift (German), the jack of the Harpsichord.
Stillen Zink (German), small Trumpet or Zink.
Still Gedact (German), Organ stop, soft tone.
Stock-fagott (German), name for the Rackett (see Rackett).
Stop, a row or register of Organ pipes; a fret upon a Guitar.
Stopped Diapason, Organ soft-toned stop, 8 ft. on manual, 16 ft. on pedal.
Storta (Italian), name for Horn, Serpent.
Strombettiere (Italian), Trumpet player.
Streich-instrument (German), bowed string inst.
Streich Zither (German), Guitar or Zither played with bow.
Stromento (Italian), name for inst.: Stromento di Vento, wind inst.; Stromento di Corda, stringed inst.
Stromentato (Italian), scored for an orchestra.
Stroh-fiedel (German), Straw-fiddle (see Gigelira).
Stringed instruments, 614, 933, 1606, 1875.
,, quartett, 262-3, 577, 605-6, 1365, 1600.
Stuben-orgel (German), chamber Organ.
Sub-bass, Organ stop of 32 feet tone.
Sub-Bordun, Organ stop, 32 ft. tone.
Sub-Octave, Organ coupler.
Suabe Flute, Swiss Flute; also Organ stop of soft tone; manual, 4 ft.
Sufflote or Sifflote (German), Flute.
Sulami (Arabian), Flute.
Sultana, Violin with wire strings like a Cither.
Surmara (Turkish), double Flute, shorter tube for airs, longer for accompaniment.
Super-octave, Organ stop; Organ coupler.
Surnay (Persian), Flute.
Surода (Indian), stringed inst.
Swell, an invention to gain a crescendo on the Organ or Harpsichord, 1830.
Symphonie (French), name for Organistrum (see Organistrum).
Symphonia or Sumponyah (Hebrew), a Bagpipe (Dan. iii. 15).
Symphonion, Piano and Harmonium combined.
Syraulia (Greek), a band of Flute players.
Syrinx (Greek), reed inst., seven reeds giving notes of the scale; Pan's pipes.
Syrpelka (Russian), Oboe with brass mouth-piece and 15 holes.

T.

Tallo (Italian), Kettle Drum.
Tarde (Old English), name for the Tabor (see Tabor).
Tol (Egyptian), Drum, one end covered with skin.
Tol el mussahir (Egyptian), Drum used during the Ramadan feast.

Tabl shamee (Egyptian), Drum with two parchment ends.
Tabla (African), Kettle Drum.
Tabor, Ancient Hebrew Drum; also Old English Drum to accompany the Pipe rustic dances.
Taboret (French), name for Tabor.
Tabret (Hebrew), (see Timbrel).
Tabret, another name for Tabor.
Taille (French), name for the Tenor (see Tenor).
Takigoto (Japanese), Dulcimer played with plectrum.
Talan, Indian Cymbals.
Talabalacco (Moorish), Drum.
Tambik (Persian), Drum.
Tambour (French), name for the Big Drum.
Tambour (Turkish), eight-stringed inst. played with piece of tortoise shell.
Tambour di Basque (French), Tambourine or Tabor with jingles.
Tamboura (Indian), Lute with long neck, movable frets, seven wire strings, stretch on two gourds.
Tambourine (Hebrew), a hoop of wood over which is stretched a parchment, 732, 187
Tambuk, gipsy name for Drum.
Tambur, similar to Arabian Lute.
Tamburino (Italian), a Drummer.
Tamburo (Italian), name for Drum.
Tamburone (Italian), for the big Drum.
Tammedam (Siamese), kind of Kettle covered with a skin and beaten.
Tam-tam (French), Gong.
Tangent, the brass stem which causes the clavichord strings to sound.
Tao-kou (Chinese), Rattle Drum.
Tar (Arabian), Tambour, no stretched strings, but four copper castanets.
Tare (Chinese), kind of Trombone, used at funerals.
Tarou, Burmese Fiddle.
Taschen-geige (German), a pocket Fiddle.
Tche (Chinese), Guitar with wire strings.
Tchen (Chinese), a small stick for striking the Ou.
Tchou (Chinese), percussion inst. of wood (see Ou).
Tchung (Chinese), name for a Bell.
Te-chung (Chinese), square Bell.
Tchoung-tou (Chinese), a fan-shaped inst. of wood with twelve bamboo slips.
Tell-tale, a weight to shew the wind in an Organ.
Telyn (Welsh), large triangular Harp played by the Bards.
Tenor (Italian), the large Violin of low pitch; the largest of a set of Bells.
Tenorist, a Viola player.
Tenor pommer, medium-sized Bombardo (see Bombardo).
Tenor posaunte (German), Tenor Trombone.
Tenor Trombone, two kinds, C and B.
Tenor Schlusel (German), Tenor clef.
Tenor Violin, the Viola.
Testudo, tortoise shell, supposed to be the origin of the Lyre (see Lyre).
Tenoroon, name for the old Tenor Oboe; Organ stop.
Tenth, Organ stop, manual and pedal 10th above diapasons.
Teponaztli (Mexican), Drum of hard wood.
Terpodion, keyed inst. like a Piano but sound made by wooden blocks.

ertian, an Organ stop, two ranks of pipes.
erz-flote (German), Flute sounding a third above ordinary pitch.
estudo (Greek), Lyre (see Lyre).
e-tchung (Chinese), square-shaped Bell.
trachordon, keyed inst. like a Piano, tone produced by moving cylinder.
eorbe (German), Theorbo.
eorbo (Italian), double-necked Lute, 1013.
eyaou (Burmese), stringed inst., three silk strings.
bia (Greek), Flute formed from tibia of animal 691.
bia curva (Roman), Flute curved at broadest end.
bia dextræ (Roman), right-handed Flute.
bia gingrina (Roman), long Flute played at the side.
bia impares (Roman), Flute with plugged finger holes, the tubes different as to lengths.
bia ligula (Roman), Flute similar to the Flageolet.
bia major (Latin), Organ stop of 16 ft. pitch.
bia obliqua (Roman), cross Flute with mouthpieces at right angles to tube.
bia vasca (Roman), similar to Tibia obliqua.
biæ pares (Roman), double Flute, the tubes alike.
biæ sinistræ (Roman), left-handed Flute.
bicæ utricullariæ (Roman), Bagpipe, said to be Nero's favourite nst.
bicæ (Latin), old name for all kinds of Flutes.
bicen (Latin), Flute player.
bicina (Latin), a female Flute player.
bicines (Latin), Flute players.
bicino, to pipe or to play the Flute.
bice, Organ stop, 17th above the diapason, open, metal, with cylindrical pipes.
bicen (French), Kettle Drum.
bicen (Italian), Kettle Drum.
bret (Hebrew), a Tambourine (Gen. xxi. 27; 1 Sam. x. 5; xviii. 6; Isa. v. 12; xxiv. 8; xxx. 32; Jer. xxxi. 4; Ezek. xxviii. 13; Jud. xi. 34; 2 Sam. vi. 5; Job xxi. 12; Ps. lxxxi. 2; cxlix. 3; cl. 4).
bicini (Italian), Kettle Drums.
bicinista (Italian), a drummer.
bicinabulum (Roman), metal Bells in a frame.
bicina (Peruvian), stringed inst. like a Guitar with five or seven strings.
bicone (Italian), (see Theorbo).
bicen (Indian), Bagpipe.
bicen-balch (Turkish), small Drum.
bicesteres, women dancers, accompanying their dancing with Tambourines, 1888.
bicen-tom (Burmese), Gong or Drum.
bicinion (Latin), Pitch-pipe used by Latin orators.
bicine de la Trompette (French), the crooks for lengthening a Trumpet.
bicinerie (Indian), similar inst. to the Poongi (see Poongi).
bicinourah (Indian), Tambourine.
bicinoree (Indian) Trumpet used in processions.
bicine tourti (Indian), Trumpet.
bicin (Hebrew), Drum (Gen. xxxi. 27; Ex. xv. 20; Judg. xi. 24; 1 Sam. x. 5; viii. 6; 2 Sam. vi. 5; 1 Chron. xiii. 8; Job xxi. 12; Ps. lxxxi. 2; Ps. cl., 4; sa. v. 12; xxiv. 8; xxx. 32; Jer. xxxi. 4).
bicri (Indian), Bagpipe.

Traumscheit (German), Monochord, a long box with one stretched string, played
bow, in use in 13th and 15th centuries.
Tremulant, apparatus for causing an undulatory effect on the Organ.
Triangle, orchestral percussion inst.
Trianjle (Turkish), military inst., several small Bells hung on an inverted cres
fixed on a staff.
Triangolo (Italian), Triangle.
Triangulum (Roman), Triangle.
Trigon (Greek), stringed inst. with eleven or thirteen strings.
Trigonum (Greek), Harp in form of Triangle, played with plectrum.
Tromba (Italian), Trumpet, Organ reed stop, 8 ft. pitch.
Tromba bassa (Italian), Bass Trumpet.
Tromba cromatica (Italian), keyed Trumpet producing semitones.
Tromba marina (Italian), marine Trumpet, an old form of Viol with one string.
Tromba sorda (Italian), a muted Trumpet.
Tromba spezzata (Italian), name for Bass Trumpet, now obsolete.
Trombetta (Italian), small Trumpet.
Trombone, brass inst. of the Trumpet species, three kinds in the orchestra, a pow
reed stop on the Organ of 8 and 16 ft. on manuals, 16 and 32 ft. on pedals,
1822-6, 1851, 1854.
Trombone Alto, the highest Trombone in orchestra.
Trombone Tenor, with slide, the medium pitch Trombone, in B flat.
,, ,, with three valves.
Trombone Bass, the lowest Trombone, B or G, with three valves.
Trommel (German), military Drum.
Trommel-schläger (German), a drummer.
Trommel-schlägel (German), a drum-stick.
Trompette (French), Trumpet, Organ reed stop.
Trompete (German), Trumpet.
Trompette à pistons (French), Trumpet with valves.
Trompette à clefs (French), Trumpet with keys.
Trompe (French), Trumpet or Hunting Horn.
Trompe de Bearn (French), name for Jew's Harp.
Trumbscheidt (German), name for marine Trumpet.
Trummell (German), military Drum.
Trump, name for Trumpet used in poetry.
Trumpet Marine, an old form of Viol with one string.
Trumpet, metal wind inst., curved tube, with mouth-piece and bell, also an O
reed stop, 8 ft. on manual and pedal, 546-7, 702, 721, 728-30, 1011, 1843, 1
1893.
Trumpet double, Organ stop, manual 16 ft.
Trumpet, with pistons and cylinders, capable of playing all chromatic sounds, i
and E flat with three valves, in B flat with A natural shank.
Trumpet, Keyed, still used in some orchestras.
Trumpet, Valved, another name for the Trumpet with pistons, etc.
Tsang (Chinese), wind inst.
Tsche (Chinese), Flute, played like an ordinary Flute.
Tschambona, gipsy name for Pipe with double reed.
Tuba (Roman), straight Trumpet used for war purposes; Organ reed stop.
Tuba Major, 8 ft. reed Organ stop (see Tuba Mirabilis).
Tuba, Bass, brass inst., kind of Bombardon, 1853.

iba Mirabilis, Organ reed stop, on manual, 8 ft., on high wind pressure.
ık-kay (Siamese), stringed inst. in shape of lizard, with three strings.
ire (Indian), Trumpet.
irr (Burmese), Violin with three strings.
velfth, Organ stop, manual and pedal 12th above diapasons.
(Chinese) Flute of bamboo.
eltslim (Hebrew), Cymbals (2 Sam. vi. 5; 1 Chron, xiii. 8; xv. 16, 21, 24, 28; xvi. 5, 42; xxv. 1, 3, 5, 6; 2 Chron. v. 12, 13; xxix. 25 to 28; Ezra iii. 10; Neh. xii. 27; Ps. cl. 4; Zech. xiv. 20).
mpanon (French), a Dulcimer.
mpanum (Grecian), percussion inst.
mpanum Parvum (Grecian), small-sized Drum.
etze (Abyssinian), Guitar, with frets and one string, and placed on gourd.

U.

ab (Hebrew), wind inst. (Gen. iv. 21; Job xxi. 12; xxx. 31; Ps. cl. 4).
da Maris, Organ stop of undulating tone.
cularie (Roman), Bagpipe.
ı-heen (Chinese), Fiddle or Violin.
ison stop—in a Harpsichord, the second foundation register.
ter Bass (German), Double Bass.
right Grand, a Grand Piano vertically placed, a term now used for the Cottage Piano.

V.

ıtages, small holes in Flutes.
lle (French), the Hurdy-Gurdy, formerly termed Rote or Riote (see Hurdy-Gurdy).
lle (French), favourite stringed inst. used by the Trouveres, 626.
lle (Anglo-Saxon), 77-80, 621-7.
üella (Spanish), similar to the Rebec, made of different sizes.
a (Hindoo), National inst., seven wire strings, and frets.
l (Hebrew Nebel), (Is. xiv. 11; Amos v. 23; vi. 5; Is. v. 12, Revised Version gives "Lute").
l (Mediæval), stringed inst. with five or six strings, with frets, played with bow.
l, Treble, smallest Viol in the chest of Viols.
l, Mean, next size to the Treble Viol.
l, Bass, the largest Viol in the set.
l d'amore (Italian) } Inst. of the Viol family, now obsolete; it had extra metal
l d'amour (French) } strings under the finger-board, 1789-91, 1848.
l di Bardone (Italian), inst. with six or seven catgut strings, and metal strings as in the Viol d'amore, 1777-9.
l di Bracchia (Italian), Viola held on the arm, or Tenor Violin, 656.
l di Fagotto (Italian), another name for Bariton (see Bariton), 1780.
l di Gamba (Italian), one of the larger Viols held between the knees, 1781-8, 1014; also Organ stop cylindrical pipes of small scale.
di Pomposa (Italian), a particular kind of Viol di Gamba, with particular tuning, invented by Bach, 1781-4 (see Gamba).
s, stringed insts., five or six strings, and played with bow, 328, 427, 429, 443, 446-8, 524, 617-19, 638, 643, 656-62, 680-1, 1585, 1767.
a-lyra (Italian), a Lyra Viol.
etta (Italian), a small Viol.
etta piccola (Italian), a stringed inst. like the Viol d'Amour.

Viola (Italian), tenor Violin with four strings, 627, 663-6, 1003, 1009, 1776-83, 183
Viola alta, invented by Ritter, strings half as long again as the Violin.
Violin, the most important of all bowed insts., 85, 404, 427, 443, 605, 616, 627, 6
56, 664, 1005-6, 1008-12, 1017, 1585, 1768-76.
Violin-steg (German), Violin bridge.
Violin, Counter Tenor, the Viola, 655 (see Viola).
Violin de fer (French), iron Fiddle.
Violino piccolo (Italian), small Violin.
Violino primo (Italian), the principal Violin.
Violino secondo (Italian), second Violin.
Violino ripieno (Italian), supernumerary Violin.
Violon (French), Violin (see Violin).
Violone (Italian), Double Bass, 673-5.
Violoncello (Italian), the small Violone, also called 'cello, 663, 667-9, 1704, 1792-3, 18
Virginal (Post-Mediæval), the stringed inst. with keys, a precursor of the Piano, 3
334, 753, 756, 762, 818, 824, 1899.
Vitula (Latin), the Viol.
Vogel-flöte (German), a Bird Call, Whistle, or Flageolet.
Vogel-pfeife (German), another name for Vogel-flöte.
Vogel-gesang (German), sounds produced by the air passing through pipes stand
in water.
Voix Celeste (French), or Vox Angelica, Organ stop of two ranks producin
tremulous sound.
Vox Humana, Organ reed stop sounding like the human voice.

W.

Waits or Wayghtes, minstrels who called the hours at night.
Waits, a species of Hautboys or Shawms used by the waits, 686, 1811.
Wald-flöte, a wood Organ stop, on manual, 4 ft. pitch.
Waldhorn (German), Hunting Horn, or Cor de Chasse.
Walnika (Russian), a primitive Bagpipe.
Wasser-orgel (German), hydraulic Organ.
Weisser Zink (German), the smaller Zink or Trumpet.
Weyghtes (see Waits), 686, 1811.
Welljuna, Gypsies' name for Violin in Germany.
Whistle, several kinds; the common tin has six holes.
Wind Instrument, an instrument sounding by means of the player's breath or a p
of bellows, 722-3, 933, 1606, 1837.
Wood Band, the flutes, oboes, clarinets, bassoons of the orchestra.

X.

Xanorphica, a Violin having the bow set in motion by a pedal.
Xyloharmonica, blocks of wood graduated on stand, struck with hammers.
Xylosistrum, another name for Xyloharmonica.
Xylophone, another name for the Gigelira.
Xylorganum, another name for Gigelira.

Y.

Ya Kou (Chinese), small Drum.
Yangkin (Chinese), Dulcimer, brass strings, struck with hammers.

Yo (Chinese), Flute, played like a Clarionet.
Yotl (Mexican), Horse Bells.
Yu (Chinese), another name for Cheng (see Cheng), also the kind of stone used for the King inst.
Yue-kin (Chinese), Guitar, called Moon Guitar.
Yuen-lo (Chinese), a frame with nine suspended copper plates, struck with hammers.

Z.

Zanibomba (Spanish), inst. made of earthenware and a reed.
Zampogna (Italian), Bagpipe, also another name for Schalmei, a kind of Shepherd's Pipe
Zamr (Arabian), Flute, middle sized.
Zamr Kébyr (Arabian). largest sized Flute.
Zamr-el-soghayr (Arabian), smallest sized Flute.
Zaner, another name for the Zummarah or Bassoon.
Zanze (African), slips of wood or iron on a box, plucked by the fingers.
Zart-flöte (German), a sweet-toned Flute.
Zil (Turkish), military cymbals.
Zerdapaskeri, gipsy name for the Concertina or Accordion.
Zinke (German), name for the Cornet.
Zinken (German), Trumpets and Trombones.
Zither (German), Cither, brass strings, played with plectrum.
Zitty (Arabian), Bagpipe, with seven holes.
Zougarrhah (Arabian), Bagpipe of goatskin, two pipes with finger holes.
Zourna, an Eastern Oboe.
Zufolo (Italian), a Whistle or Flageolet.
Zug (German), an Organ draw stop, pedal of a Piano.
Zummarah (Egyptian), Bassoon.
Zunge (German), tongue of a reed pipe, metal reed of a Harmonium.
Zurna (Turkish), Oboe.
Zurna-keba (Turkish), a smaller Zurna.
Zwerch-flöte (German), Cross Flute, or Flauto Traverso.
Zwerch-pfeife (German), Piccolo Flute.
Zymbel (German), Cymbal.

Dances and Dancing.

☞ *The Numerals refer the student to the Questions and Answers.*

A.

Achula (Portuguese), like the Fandango.
Allemande (French), written four crotchets in a bar, duple time, slow, popular i
Germany and Switzerland, of two kinds, 393.
Anglaise, English Country Dance, in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{3}{8}$ times.
Anglo-Saxon Dancing tunes, 1885-90.
Anne Boleyn, Dancing in the time of, 1900.
Anthema, Ancient Greek Dance.
Apollo, Oracles of, and Dancing, 1865.

B.

Baas Dance, slow, similar to Minuet (see Minuet).
Baboraka (Bavarian), Dance.
Bacchia (Kamschatdale), $\frac{2}{4}$ time.
Ballata (Italian), Operatic Ballet.
Ballet (Italian), Operatic Ballet, 525, 529, 1976. This term in the 16th century mea
a Part Song or Madrigal with a Fa la.
Ballo (Italian), Operatic Ballet.
Bergamesca (Italian), from Bergamo, triple and $\frac{6}{8}$ time.
Bible allusions to Dancing, 1861-2.
Bolero (Spanish), accompanied with castanets, $\frac{3}{4}$ time, 1988.
Bourée (French), duple time, simple and compound, begins on the last beat of ba
1938-42.
Boutade (French), Impromptu Dance.
Branle (French), name for Brawl.
Brawl (English), common time, performers joining hands in a circle; there we
several kinds.
Buffalo Dance, by the Mexican Indians.

C.

Cachucha (Spanish), triple time, like the Bolero, 1988.
Calata (Italian), $\frac{2}{4}$ time.
Canary (English), $\frac{3}{4}$, $\frac{3}{8}$, $\frac{6}{8}$, $\frac{6}{16}$ times, 1980.
Carmagnole (Savoyard), $\frac{6}{8}$ time, accompanied with Singing, very boisterous.
Carola (French), accompanied with Singing.
Cebel (English), duple time.
Chaconne (French), constructed on ground bass, triple time, 345-7, 1930-2.
Chacona (Spanish), name for Chaconne.
Chica (Spanish and Hungarian), $\frac{3}{4}$ time.
Chola (Portuguese) Song Dance, duple time.

Chodowska (Bohemian), Warlike Dance.
Christmas Day in London, and Dancing, 1883.
Ciaccona (Italian), name for Chaconne.
Cone Dance (Siamese).
Contredanses (French), in various times.
Contradanza (Italian).
Corroborre (Australian).
Cotillon (French), $\frac{6}{8}$ time, Lively Dance.
Country Dances (English), in duple and triple times.
Coranto (Italian), (see Courante), 525, 532, 1934-7.
Coronation of Richard II., Dances at, 1894.
Cossack (Russian), $\frac{2}{4}$ time.
Courante (French), in triple time (see Coranto); the name means "Running."
Cracovienne (Polish), duple time, 1995.
Cushion Dance (English), triple time, of 16th century, used at weddings.
Czardas (Hungarian), duple time, 1998.
Czimken (Polish), Country Dance.

D.

Dancing (see references in general index to Questions and Answers).
Dance Tunes, Preservers of, 1914.
Da Danza (Cuban), called Habaneras, duple time.
Dance Tunes, called Ayres, enumerated, 1915.
Dance Tunes, mentioned in Bible, 1861-2.
Deutscher (German), $\frac{3}{4}$ time.
Double (French), Dance in triple time, an old term for variations.
Dudek (Bohemian), Song Dance.
Dump (English), slow time and peculiar rhythm.

E.

Early Mysteries and Dancing, 563-4, 1882.
Ecossaise, Lively Dance in duple time, formerly a Slow Dance in triple time, with Bagpipes.
Egyptian Dances, 1856-9.
Ete, a movement in a Set of Quadrilles.

F.

Fado (Portuguese), Song Dance, duple time.
Fandango (Spanish), Slow Dance in $\frac{6}{8}$ or $\frac{3}{4}$ time, accompanied by castanets, 1988.
Farandole (French), in $\frac{6}{8}$ time.
Fiant (Bohemian), Song Dance.
Fig (Scotch), common time.
Folia (Spanish), variations on a ground bass, which formed the air, $\frac{3}{4}$ time.
Furtana (Venetian), $\frac{6}{8}$ time.
Furlana (Venetian), $\frac{6}{8}$ and $\frac{9}{4}$ times.
Francaise (French), $\frac{3}{4}$ time, similar to Country Dance.
French Churches and Dancing, 1881.
Fussen, Gipsy Dance, $\frac{2}{4}$ time, very fast and excited.

G.

Galliard, or Romanesca (Italian), triple and common times, 525, 530, 1928-9.
Galop (French), quick duple time.
Gavot or Gavotte (French), in common time, begins at half bar, 350, 1968-71.
Gavotta (Italian), (see Gavotte).
Gigue (English), in $\frac{3}{8}$, $\frac{2}{4}$, $\frac{6}{4}$, common, $\frac{6}{8}$, $\frac{12}{8}$ times, 354, 410, 525, 1982-7.
Giga (Italian), (see Gigue).
Gigue (Spanish), called Loure, also Canary.
Golubez (Russian).
Greek Dances, ancient and modern, 1863-7.
Guaracha (Spanish), $\frac{3}{4}$ or $\frac{3}{8}$ time, accompanied with guitar by the dancer, 1988.
Gross-vater tanz (German), Family Dance of 17th Century in triple time, for Andante, and then $\frac{2}{4}$ movement, danced at weddings.

H.

Habaneras (Cuban), $\frac{2}{4}$ time.
Halling (Norwegian), duple and triple times.
Hebrews and Dancing, 1860.
Henry VIII. and Dancing, 1899-1900.
Hey de Guise, Country Dance.
Hopser (German), Country Dance.
Hora (Wallachian), $\frac{2}{4}$ time.
Hornpipe (English), duple and triple time, 525.
Husitska (Bohemian), Dance of the Hussites.
Hungarian Dance, 1998-2000.
Hyporchema (Grecian), accompanied with singing.
Hulan (Bohemian), Song Dance.

J.

Jales (Spanish), National Dance.
James I. and Dancing, 1903-4.
Jarobe (Spanish).
Jig (English), (see Gigue), 354, 410, 525, 1982-7.
Jota (Spanish), $\frac{3}{4}$ and $\frac{3}{8}$ times, 1988.

K.

Kalamaika (Hungarian), triple time, quick.
Kallimakos (Grecian), accompanied with Singing.
Kangaroo Dance (Australian), $\frac{6}{8}$ time.
Kits, Dancing Masters, 645.
Kosake, National Dance of the Cossacks.
Kolo (Slavonian), $\frac{2}{4}$ time.
Krakoviak (Polish), (see Cracovienne).

L.

Ländler (Austrian), triple time.
Landuna (Portuguese), Song Dance, duple time.
Lancers, set of Dances.
Lauftanz (German), Running Dance or Coranto.
Lavotta (Italian), triple time, 1999.
Lilt (Irish), accompanied with Singing.

London, dancing in the 12th century, 1884.
Loure (French), $\frac{3}{4}$, $\frac{6}{4}$, and $\frac{6}{8}$ times, 1953-5, slower than the Gigue.
Lundu (Portuguese), duple time.
Lyric poems and dancing, 1867.

M.

Madralena (Spanish), Dance, 1988.
Majosis (Polish), Jovial Dance of Polish Jews.
Maitraza (Spanish), Dance.
Malagasca, 1988.
Malaguera (Spanish), Dance, 1988.
Malhalo (Portuguese), Song Dance, duple time.
Matelotte (Dutch), Sailor's Dance, $\frac{2}{4}$ time.
Maypole (English), Dance.
Mazurka (Polish), triple time, 1995-7.
Measures, Principal Dance, 1915.
Measure, a slow and stately Dance.
Menuet (French), triple time, 348-9, 1956-63.
Minuet (English), a Slow Dance, in $\frac{3}{4}$ time, 348-9, 1956-63.
Minuetto (Italian), (see Minuet).
Monferina (Piedmontese), lively $\frac{6}{8}$ time, 1989, 1994.
Morisco (Moorish), Dance.
Moldavian Dance, $\frac{2}{4}$ time.
Morris Dance (English), 1910-12.
Mummers and Dancing, 1895-1909.
Musette (French), Bagpipe Tune.
Music and Dancing (1855-2000), (see subject index).
Mysteries, Early, and Dancing, 563-4, 1882.

N.

Necker's Polska (Swedish), $\frac{3}{4}$ time, usually in Minor Key.

O.

Oldest English Dance Tune, 194.
Old Dances explained, 343-55, 527-32.
Olivettes (French), Olive Peasant Dance in Provence.
Orchesis (Grecian), Dance.

P.

Pabana or Padouana (see Pavan).
Pagia, Rustic Dance, perhaps the origin of the Maypole Dance.
Palon (French), a movement of a Quadrille.
Pas (French), a Dance as Pas Seul, a Dance by one performer.
Pas de hache (French), a Warlike Dance.
Passepy (English), 1945 (see Passepied).
Pas redoublé, a Quick Step or March.
Pasacaille (Spanish), duple and triple time, 351-2, 1949-51.
Passemezzo (Italian), triple time, 525, 531, 1952.
Passepied (Bretagne), triple time, quicker than the Minuet, 1943-8.
Pavan (Spanish or Italian), triple and common time, 525, 530, 1916, 1920,
Pepys' Diary and Dancing, 1909.

Perigourdini (French), $\frac{6}{8}$ time, a Song Dance.
Playford's "Dancing Master," 1913.
Polacca (Polish), triple time, slow, begins on 1st beat and ends on 3rd, 1995.
Polish Dances, 1995.
Polka (Polish), duple time, 1998.
Polonaise (Polish), see Polacca, 1995-6.
Polska (Swedish), triple time. usually in a Minor Key.
La Poule (French), movement of a Quadrille.
Principal Airs for Dancing, 1915.
Pyrrhic (Grecian), danced by boys.

Q.

Quadrille (French), 5 movements, viz :—Le Pantalon, La Poule, L'Été, La Trenise, La Pastorale and La Finale.
Queen Elizabeth and Dancing, 1901-2.

R.

Rabom (Siamese), a stately Dance, with vocal accompt.
Rant (Old English).
Redowa, Redowak or Redowazka (Bohemian), in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{3}{8}$ times alternately.
Reel (English, Scotch, Irish and Norwegian), common and $\frac{6}{4}$ times.
Rhythm and Dancing, 1873-8.
Rigadoon (English), duple, common and $\frac{6}{4}$ times, 1972-4.
Rigaudon (French), Rigadoon.
Ringel-reigen (German), $\frac{3}{4}$ time.
Romaika (Modern Greek).
Romales (Spanish), Gipsies' Dance.
Romanesca (Italian), see Galliard.
Roman Drama and Dancing, 1868-72.
Romera (Turkish), Dance.
Rondeau (French), 1979.
Ruollo (Italian), Italian Dance or Waltz.
Russjaka (Russian), Dance.
Rutschor (German), the Dance called Galopade, see Galop.

S.

Saltarello (Neapolitan), generally in quick $\frac{12}{4}$ time, 1989-91.
Saltatio (Roman), Dance.
Salto (Italian), skipping or leaping Dance.
Saraband (Moorish origin), stately triple time, with castanets.
Saxon, Anglo-, Dancing, 1885-90.
Saylors, Women Dancers, 1888.
Scherzo (Italian), duple and triple time in Minuet form.
Schottische (German), duple time. French (Ecossaise).
Seccarara (Italian), a Neapolitan Dance.
Sedlak (Bohemian), Song Dance.
Seguidilla (Spanish), quick $\frac{3}{4}$ or $\frac{3}{8}$ time, with castanets, 355, 1988.
Sentimental (Wallachian), Dance, $\frac{2}{4}$ time.
Siciliana (Sicilian), Pastoral Dance, in $\frac{6}{8}$, $\frac{12}{8}$ times, 1977-8.
Shakava (Bohemian), Jump Dance.

Slovenka (Hungarian), Dance, 1988.
Sousedska (Bohemian), Dance.
Spagnoletta (Italian), Dance in the Spanish style, like a Minuet.
Spanish Dances, 1879-80, 1988.
Spain and Dancing, 1879-80, 1988.
Spring dans (Norwegian), triple time.
Strathspey (Scotch), common and $\frac{2}{4}$ time.
Syrto (Modern Greek), $\frac{2}{4}$ time.

T.

Tambourin (Basque), in $\frac{2}{4}$ and common time, 1975.
Tanz (German), a Dance.
Tarantella (Neapolitan), $\frac{6}{8}$ time, very excited, generally accompanied with Tambourine, 1992-3, 1989.
Tempête (French), quick $\frac{2}{4}$ time.
Tombestere or Tymbestere (Old English), a female Dancer, 1888.
Trasak (Bohemian), Polka.
Trenchmore (English), in $\frac{6}{8}$ time.
Trenoyka (Bohemian), Song Dance.
Trescone (Tuscany), Country Dance.
Tyrollienne (Tyrolese), triple time, on two harmonies.

V.

Valse a deux temps (French), two steps to each three beats.
Vareira (Portuguese), Song Dance, duple time.
Verbungos (Hungarian), Gipsy Dance in slow $\frac{2}{4}$ time.
Villanella (Neapolitan), accompanied with Singing, 525, 528.
Volta (Italian and French), triple time, see Lavotta.

W.

Waltz (Bohemian), triple time, 1999.

Z.

Zaleo (Spanish), National Dance.
Zapateado (Spanish), heel of the foot marking the rhythm.
Zigauka (Russian), $\frac{2}{4}$ time.
Zikrs (Egyptian), Religious Dances of the Dervishes.
Zingaresca (Italian), Gipsy Dance or Song.
Zorongos (Spanish), Dance, 1988.
Zweifacher (German), $\frac{3}{4}$ and $\frac{2}{4}$ mixed times.

Appendix and Recent Obituary.

Atkins, Ivor A. (1869—), Or.
Bechstein, Carl (b. 1826—d. 1900), Piano Maker.
Bertrand, Eugene (—1899), C.
Betz, Franz (1834—1900), Vnst.
Blazek, Franz (1815–1900), Or., C.
Brewer, Alfred Herbert (1865—), Or., C.
Buck, Zechariah, Dr. (1798—1879), Or.
Bussler, Ludwig (1838—1900), C.
Carrott, Livesey (—1900), Or., C., Pnst.
Clauss, Wilhelmina (Madame Szarvady) (1834—), Pnst.
Coleridge, Taylor (1875—), C.
Cooper, Alexr. Samuel (1835—1900), Or.
Coward, Henry, Dr. (1849—), Conductor, Chorus Master.
Davies, Benjamin Grey (1858—), Pnst.
Depret, Edmond (—1899), C.
Duchemin, Jean Baptiste (1828—1900), Conductor.
Dupont, Joseph (1838—1899), Conductor.
Edmunds, Edmund (1809—1900), Vnst.
Ehrlich, Heinrich (1822—1899), Critic.
Elgar, W. H., senr. (—), Or., Pnst.
Elgar, Frank (—), Oboist, Conductor.
Elgar, Edward William (1857—), C.
Gibson, George Alfred (1849—), Pnst.
Grove, Sir George (1820—1900), Writer.
Grützmacher, Leopold (—1900), Cellist.
Gumprecht, Otto, Dr. (1823—1900), Critic.
Hackett, Maria (1783—1874), The Chorister's Friend.
Hallé, Lady (see Neruda), Vnst.
Hamilton, Carl D. (1847—1900), Or., Pnst.
Hartman, Johann Peter (1805—1900), Conductor.
Harwood, Basil, Dr. (1859—), Or. Choragus, Oxford University.
Haynes, Battison (1860—1900), C.
Heap, Swinnerton, Dr. (1847—1900), Pnst., C., Conductor.
Helmholtz, Hermann L. F. von. (1821—1894), Physicist.
Hill, Horace, Dr. (1833—1900), C., Conductor.
Hime, Edward Lawrence (1823—1900), Conductor.
Hodges, John Knowles (1836–1900), G.C.R.
Hopkins, John (1822—1900), Or.
Kontski, Andoine De (1817–1899), Pnst.
Krebs, Marie (1851—1900), Pnst.
Kubelik, Johann (1880—), Vnst.
Lamoureux (1835—1899), Conductor.
Lawrance, Edward (1836–1900), Or.
Lemare, Edwin H. (1865—), Or.

Leoncavallo (1858—), C.
Leschetizky (1831—), Pnst. and noted teacher.
Levi, Hermann (1839—1900), C., Conductor.
Lyle, George Edwin (1843—1900), Or., Cm.
Melba, Nellie (1865—), V.
Monk, Edwin, Dr. (1819—1900), C., Or.
Monk, James J. (1846—1899), C., Writer.
Mottl (1856—), Conductor.
Mullöcker, Carl (1842—1899), C.
Nietzsche, Friedrich (1844—1900), Phil. Writer.
Noskowski (1846—), Pnst., C.
Parker, George (—1900), Clerk of Oxford Schools.
Parker, Horatio W. (1863—), C.
Perosi, Don Lorenzo (1872—), C.
Powley, Rev. J. (—1900), Or. Ch.
Reeves, John Sims (1818—1900), V.
Reszke, Edouard de (1854—), V.
Reszke, Jean de (1850—), V.
Rosenthall (1862—), Pnst.
Sinclair, George Robertson, Dr. (1863—), C., Or., Conductor.
Spofforth, Ann (—1900).
Stokoe, Richard (—1900), Or.
Tagliafico, Joseph (1821—1900), V.
Taylor, James, Dr. (1833—1900), Or., Pnst.
Troutbeck, John, Rev. (1832—1899), Precentor, Westminster Abbey.
Vivier, Eugene (1821—1900), Horn Player.
Vogl, Heinrich (1844—1900), V.
Wieck, Clara (1820—1900), Pnst.
Zeller, Julius (1842—1900), Conductor.

Appendix and Recent Obituary.

Atkins, Ivor A. (1869—), O.

Brewer, Alfred Herbert (1865—), O, C.
Buck, Zechariah, Dr. (1798—1879), O.

Cole, Wentworth Lindsay (1837—1901), Manager of Albert Hall, London.
Coleridge, Taylor (1875—), C.
Coward, Henry, Dr. (1849—), Cond, Chorus Master.

Davies, Benjamin Gray (1858—), Vnst.

Elgar, Edward William (1857—), C.
Elgar, Frank (—), Oboist, Cond.
Elgar, W. H., sen. (—), O, Vnst.

Gibson, George Alfred (1849—), Vnst.
Grove, Sir George (1820—1900), Writer.

Hackett, Maria (1783—1874), The Choristers' Friend.
Harwood, Basil, Dr. (1859—), O, Choragus, Oxford University.
Helmholtz, Herman F. Von (1821—1894), Physicist.
Hopkins, John Edward, Dr. (1818—1901), C, O, Writer.

Kubelik, Johann (1880—), Vnst.

Lemare, Edwin H. (1865—), O.

Parker, Horatio W. (1863—), C.
Pole, William, Dr. (1814 — 1900), Theorist, Writer.
Porges, Heinrich (1837—1900), Critic.

Reeves, Sims John (1818—1900), V.
Riviere, Jules Prudence (1819—1900), Cond.
Russell, Henry (1813—1901), V, C.

Sinclair, George Robertson, Dr. (1863 —), C, O, Cond.
Stainer, Sir John, Dr. (1840—1901).
Sullivan, Sir Arthur Seymour (1842 – 1900), C, Cond.

Toscanini, Arturo (1868—), Cond.
Troutbeck, John, Rev. (1832 – 1899), Precentor, Westminster Abbey.

Verdi, Giuseppe (1813—1901), C.

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